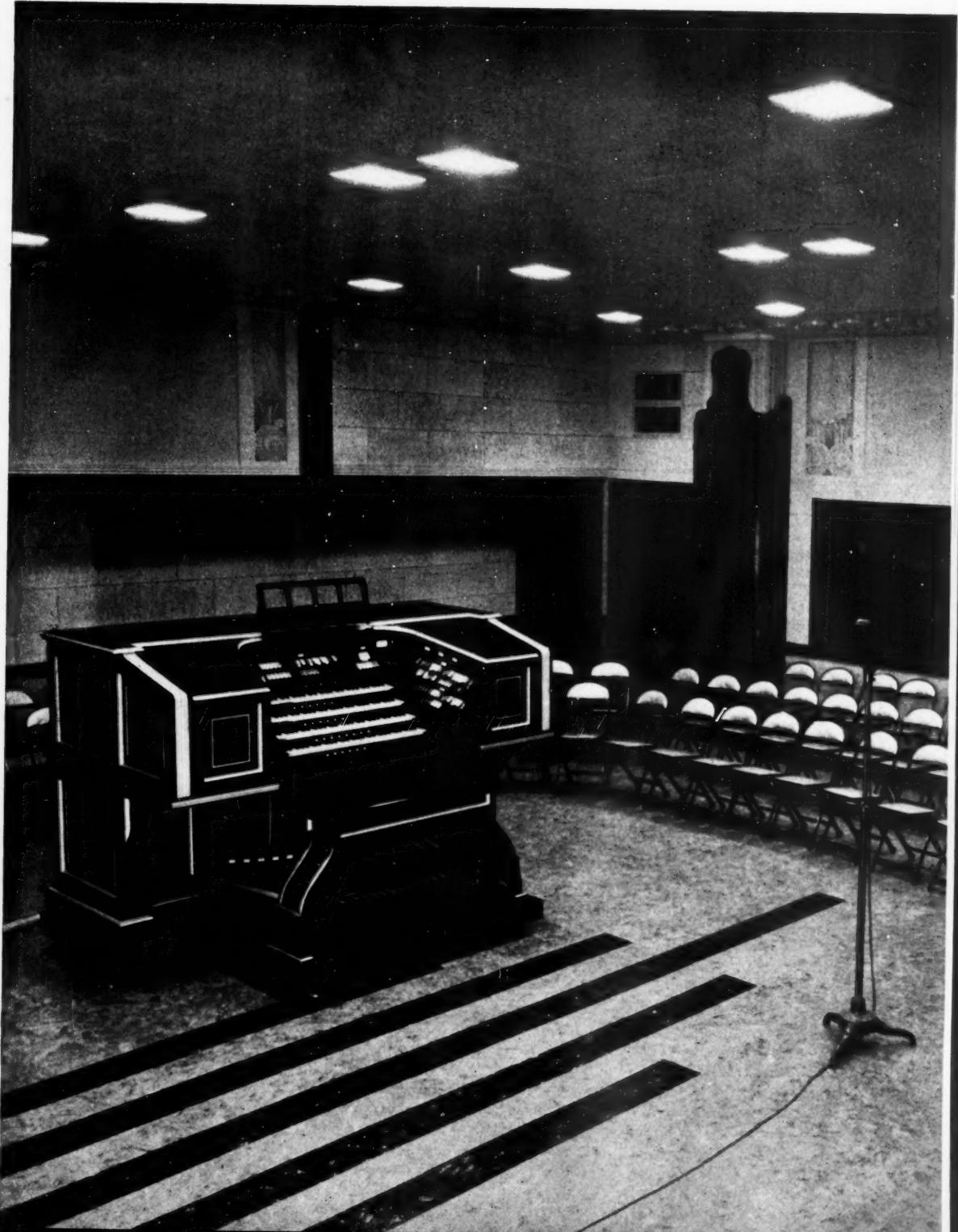


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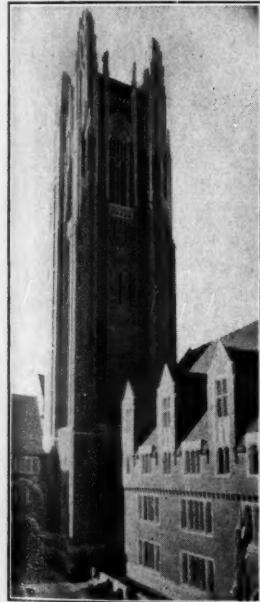
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REPERTOIRE AND REVIEWS

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Music for the Organist

F. Leslie CALVER: *Finale on Leoni*, 4p. me. (Schmidt, 50c). A postlude in G-minor that would be especially effective in any service where the hymntune had been used. It is fluent writing, easy to listen to, well suited to its purpose.

Harvey GAUL: *Ascension Fiesta*, 8p. me. (Gray, 75c). The Composer's footnote speaks of the Italians who "observe Ascension with fiestas, fireworks, and jubilation," and here's music to fit that mood. It's individualistic in flavor, as all Dr. Gaul's music is. It opens with an unaccompanied Clarinet solo—syncopated rhythm, fancy-free; then against unison A's the theme concludes, to be resumed at once against held chords. Back and forth between the hands it carries on to page 3 when the full Swell blazes it forth. There are three pages of four-staff writing, the righthand thumb showing its nimbleness. All in all, it is fiesta music, true enough. Some churches will say they too should have a bit of the joy of life; if you serve that kind of a church, get this for your Ascension service, and use the footnote on your calendar. But watch your step if you serve a solemn church.

Handel: *Ten Organ Arrangements*, 27p. (Novello-Gray, \$1.00). The collection contains Minuet (Bernice), Bourree in G, March (Occasional), Behold the Lamb of God and I Know that My Redeemer Liveth (Messiah), Angels Ever Bright and Fair (Theodora), O Lovely Peace (Judas), Minuet (Water Music), March (Scipio), and Gavotte (Semele). Many of the arrangements are easy to play, and many are not easily available excepting in this collection.

Miles I.A. MARTIN: *Postlude on Ye Watchers and Ye Holy Ones*, 3p. e. (Gray, 75c). Here is a simple but effective prelude or postlude for the right season, built on a wellknown tune. It appears full-organ first in the pedal, and for most of the time it is retained in the pedal, against simple but effective manual work. Easy to play and easy to listen to. If you want music built on hymntunes, get this one; it's genuine.

J. Sebastian MATTHEWS: *Chorale Finale Glory to God*, 3p. md. (Schmidt, 50c). It opens simply, in hymn style, and then presents the same materials with florid work for the left hand and lower fingers of the right. Has a welcome ancient flavor.

Dr. Latham TRUE *Castilleja Sonata*

2nd Edition, 35p. me. (Cressey & Allen, \$1.25). The Composer writes (in a personal letter): "Believe it or not, last autumn it began to be evident that in the not-too-distant future a second printing of my *Castilleja Sonata* would be necessary; so I put in most of my odd moments for about three months, revising and rewriting to make the thing more nearly as I wanted it." And he concludes: "Don't bother to review it; you have already done too much for the old thing."

One difficulty with life is that there is too much bad music published and not neglected, and too much good music published and neglected. This deserves to be better known. What the Composer happens to want is of no importance compared to what we believe our readers want; and we believe they want music of this kind—music that is not too difficult to learn, that is easy for the hearers to appreciate, and that really says something spiritually or esthetically or any other way than vacantly. And after the lapse of several years between the first and second printings, this *Sonata* sounds better than ever.

It is in five movements, based on moods associated with *Castilleja*—a California wild-flower and a California school for girls with which the Composer has been associated since his residence in California. The work was reviewed in detail when it first appeared, hence but a few comments will be

made now. It opens with a movement built on a simple scale-passage, with the spirit more prominent than the notes; easy to play, and effective. Next comes the *Academic Thesis* which instead of being academic is another piece of music with a real message behind it; it would make a splendid prelude. *Litany* follows, with a suave melody packed full of meaning, developed into a splendid composition in its own right, independent of the *Sonata*. It sounds as though Franck furnished the opening theme of *Castilleja*—a simple melody piece that dodges the commonplace and goes deeply into poetic moods. The finale is a *Chorale and Toccata*, the toccata part being built of arpeggio motives, the whole thing constituting a fitting climax to the *Sonata*.

A composer should reach mature years as a composer before allowing his writings to become so difficult that the profession must spend undue hours of labor in mastering his compositions; it seems rather inappropriate, to put it mildly, for a young composer to expect professional musicians to so highly value his works that they will sacrifice not only money but many hours of hard labor in his behalf. This *Sonata* evidences the right balance; it is not unduly complicated, yet it speaks eloquently—a real musical message. Not dry writing, but musical writing. The average organist could master its notes in a comparatively short time and would find in it the kind of genuineness he wants in the better music he presents in public; the average public is certain to pay attention to it, and if the presentation is half-way sympathetic, like it. Because it is so practical, has such sterling worth from both the musical and musicianly aspects, it is again reviewed here. If you have a fair technic, want to improve your repertoire, and learn something you can make your audiences enjoy too, get this work.—T.S.B.

Music for the Church Service

A — W. H. ANDERSON: "O for a closer walk with God," 5p. cq. a. e. (G. Schirmer, 12c). A very simple hymn-anthem built on a solemn but appealing melody. Any choir can do it; every congregation will get a message from it. Get it.

A4+ — E. T. CHAPMAN: "Let all the world in every corner sing" 5p. e. (Birchard, 15c). Published in 1926, it took ten years to show up for review; but it is one of those always-effective unison-passage anthems where a really good theme is sung in unison by sections of the choir; this makes it easier to learn, without in any way spoiling its effectiveness in the services. The average volunteer choir can ignore the two measures written in 6-part.

A — Basil HARWOOD: "Short setting of the Holy Communion," 26p. (Novello-Gray, 75c). A very worthy setting, for the most part simple and direct in method and appeal; scholarly sort of music with musical worth back of it too.

A6+ — Ralph E. MARRYOTT: "Blessed Savior," 6p. cu. e. (Bos. Mus. Co., 12c). A splendid anthem for practical choirs; harmonic in style, calm, poised, eloquent in its sincerity. All choirs delight in music of this kind. There isn't anything to say but that it's appealing, appropriate, and within reach of any choir—yet not by any means beneath the notice of the very best of them.

A — Ralph E. MARRYOTT: "Still with Thee," 5p. e. (B.M.C., 12c). Musical and appealing; nice melody, warm harmonies; the kind of music congregations like and the high-brows hate; get it at once if your congregation is paying the bill.

A — Alfred WHITEHEAD: "Benedicite Omina Opera," 6p. c. e. (Gray, 15c). A single theme is used in rather effective fashion to build the entire canticle. 1. Unison; 2. Men in unison; 3. Full unison; 4. Full unison start, ending in harmony; 5. Basses; etc. etc. Presumably the thing to do with a long drawn-out text like this is to set it somewhat in chant style and have done with it as quickly as possible. This setting properly follows that method.

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Among the many interesting features of the instrument, first place must probably be given to the two contrasting Diapason Choruses on the Great—the "Schulze" and the "Harrison & Harrison." Both form extremely interesting and excellent ensembles, with which the other divisions and the French reeds blend well.

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My congratulations to the Estey Company on this instrument, and with the hope that it will lead to further installations designed on these same progressive lines,

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I am, Very Sincerely,
(Signed) E. POWER BIGGS.

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J. Frank FRYSINGER: *Meditation*, 5p. me. (J. Fischer & Bro., 75c). A melody-piece in which the melody appears against the usual rhythmic accompaniment in the statement, and in a lefthand harmonization at the recapitulation against a flute-like figuration, with a coda in hymn style. It is tuneful in a way to make the congregation enjoy it; Chimes can be added for occasional accent.

Cyrill KISTLER: *Kunihild Vorspiel*, 4p. e. (Carl Simon; in America, J. Fischer & Bro.) It's a bad rule that is greater than its maker, so our self-made rule to ignore transcriptions must be broken for this piece. In the first place, Otto Dienel has made a splendid transcription that fits the organ beautifully, and in the second place, Kunihild is so little known in America that nobody will associate this lovely piece of music with the operatic world. It is based on a beautiful theme-like melody that grows and grows till the whole church is filled with beautiful organ tones, and then it dies away into a pianissimo. And it's very easy to play. The kind of music that speaks eloquently.

A. Walter KRAMER: *Morning Song*, 4p. e. (Ditson, 60c). If you want to know how much of an artist you are, play this for three other organists and if all three of them ask you what it is, who published it, and the price, you're an artist; if they talk about the weather, you're not. When the world became complicated it lost its chance at beauty, health, and happiness. But here's a piece that for the moment restores some of that lost beauty. It is merely a lovely melody over the age-old rhythmic accompaniment, but I still remember the first time I heard it (fortunately a great artist did the playing)—I recall the man, the place, the audience's reaction, and that I went out and bought the piece the next day.

Edward KREISER: *Cradle Song*, 4p. e. (Gray, 50c). If you still like to try your hand at making something out of an apparent nothing, try this. It looks like nothing at all, but don't let that mislead you. Try it on pianissimo strings and celestes, with Chimes in that left-hand accent part, and when the lefthand melody comes along fix up the loveliest composite orchestral-oboe quality your organ admits, and go to it. Your congregation won't forget it for many Sundays. Why not such music as part of the Christmas evening services?

Theodore KULLAK: *Pastorale*, 4p. e. (Schirmer, 35c). Just to break the no-transcription rule once more. W. T. Best did the transcribing. And when Leopold Stokowski was drawing crowds into St. Bartholomew's after the sermon was over to hear his postludial recitals, we were among the victims that never forgot how Stokowski played this piece. I worked twenty years to do it and never could. Stokowski had (and still has) that something that can take simple music and raise it to sublime heights.

J. LEMMENS: *Allegretto*, 6p. me. (Schirmer, 50c). Here's one we should pass by but can't. This column exists to discuss practical, lovely, genuine music, and here's another example. It is built on melody and rhythm, plus the contrast of legato and staccato, also plus an infinite amount of fine shading. If there weren't any William C. Carls or Pietro A. Yons among the organ players, such music would be out; but when we have actually heard such men take melody, rhythm, color, phrasing, and simplicity under their fingers and then pour into our ears such entrancing music, we keep on

remembering it for years. After hours of experiment, here's the registration that emerged for this one: Pedal: Bourdon, Salicional, Gemshorn, 8' Gemshorn, S-P. Swell: Voix Celeste, Muted Viole, Aeoline, 4' Harmonic Flute, 4' Chimney Flute, 1 3/5', 8' Vox Humana, Vox Tremulant. Choir: Quintadena, Dolce, Unda Maris, 4' Flauto Traverso, 4' Flauto Dolce, 2' Flautino, 8' Corno d'Amour, S-C. And for the echo effect between Solo and Great—Great: Doppelfloete, 4' Waldfloete, 1 3/5', S-G. Solo: 4' Doppelfloete, 8' French Horn. That's the way it happened to work out with one organ's scheme of voicing. The melody in the contrast section is even more beautiful than that in the statement.

STUDIES IN FUGUE WRITING

A Book by Frederick C. Mayer

Perhaps if all book reviewers waited four years or so before delivering their opinions, literature, nay even critical literature, would be greatly benefitted thereby. So it is a fervent hope that the very lateness of this little review may make it more mature, more impressive. Four years' reference with this book have convinced me that it is a work of importance and permanent worth which every serious student of music should own and use.

Part One is an essay on Appreciation of the Polyphonic Style which can stand by itself as a contribution to the subject. The story of why we like that kind of music has not been better told. Anyone who has been often thrown by the query "what are we reaching for" is glad to find a writer who deftly shakes out the technical creases of a gorgeous fabric and hangs it over with its draperies beautifully moulded philosophically and poetically. This is important and rare in itself, though Mayer in the essay would not have you think it so rare. Part One standing as preface to the technical matter which follows would be a distinguished work as a monograph.

Part Two exposes the structure of what is to follow. Into 5 1/2 pages the author has put complete analysis of the structural problem with which a student ought to save at least a year and a half of classwork. The working-diagram on page 9 is a well-devised simplification of the whole matter.

Part Three contains five fugues written after models from the Well-tempered Clavier and printed parallel with the models from which their working-diagrams were made. In my case something was added to the value of this book in that one of the Bach models was not in my active repertoire so I had the experience, in case of the C-sharp major Fugue, of reading the Mayer work first and leaving the Bach for later. Owing to my bull-like clumsiness in the key of C-sharp major I have not even yet carried through this "Alice and Looking Glass" procedure to its ultimate stirring climax.

Fugue No. 5, completing the book, is proof of the whole pudding. It shows the efficiency of Mayer's approach. It is an original without model but within the lines of the preceding works. It is a finished piece playable and good to listen to—which can not be said of any other contemporary fugue I know.

This brings on a discussion. I want to raise a question for some learned reader to answer. Who wrote the Fugue in A-Minor on Page 45 of Vol. 22 in Schirmer's Library? Long before reading Mayer's book I suspected this fugue. It is of course attributed to Bach but I believe it is a "Study in Fugue Writing" by Franz Liszt.

In the words of Harlan E. Reed, "What do you think?"

—AARON BURR

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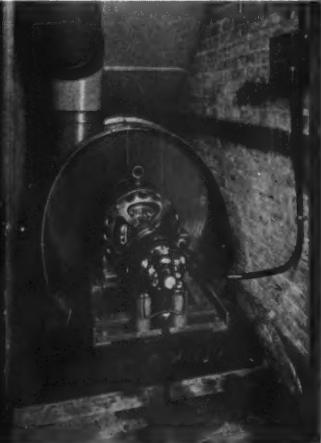
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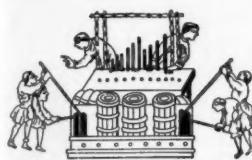
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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor



INDEX ABBREVIATIONS

Organs: Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; Mechanism, pipework, or detail photo; Photo of case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors; Marriage; Nativity; Obituary; Position change; Review or detail of composition; Special programs; Tour; *Photo.

PROGRAM ABBREVIATIONS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale. Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertory (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices; hyphenating denotes duets etc. 3p., 3 pages; 3-p., 3-part; etc.

*

REVIEW ABBREVIATIONS

Before Composer: *—Arrangement; A—anthem (for church); C—chorus (secular); O—oratorio-cantata-opera; M—men's voices; W—women's voices; J—junior choir; 3—3-part, etc.; 4—partly 4-part plus, etc. Obvious abbreviations: Ascension, Christmas, Easter, Lent, New Year, Palm-Sunday, Special, Thanksgiving. Mixed voices and 4-part unless otherwise classified.

After Title: c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus. s.o.t.b.h.m.—soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solo (or duets etc. if hyphenated). o.u.—organ accompaniment or unaccompanied. e.d.m.v.—easy, difficult, moderately, very. 3p—3 pages; 3-p—3-part writing. Af. Bm. Cs.—A-flat, B-minor, C-sharp, etc.

*

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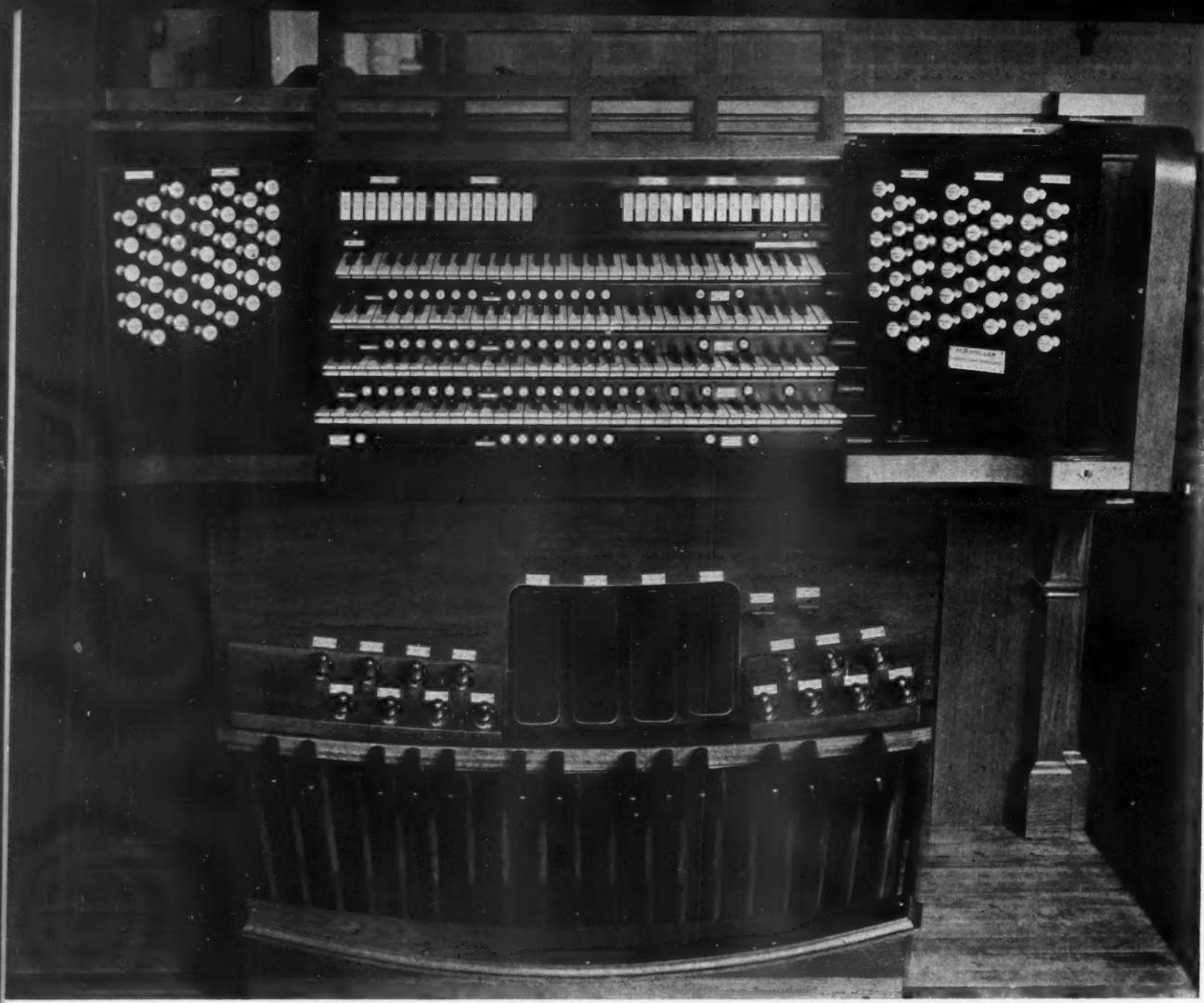
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M. P. MOLLER ORGAN

In the Carl Schurz Highschool, Chicago, installed in March 1936 and described in detail in the pages of this issue.

THE AMERICAN ORGANIST

May, 1936

REGISTRATIONAL EXAMPLES

Problems of Tonal Variety in Registration for the Small Organ and
Some Details of Artistic Interpretations

By STANLEY E. SAXTON

WITH THE advent and development of the small portable and practise type of organ, which has been eagerly adopted by organ enthusiasts for their homes or studios and even installed in the smaller churches, the problem of finding suitable registration for serious organ compositions which require variety of tonal expression has become of the utmost importance. Although many of these instruments—such as, to name them in the order of their appearance, the Wicks miniature, Kilgen petit-ensemble, and the new Moller for which no special trade-name has been announced—have only three or four ranks of pipes, in most cases these are thoroughly unified and, if intelligently used, can produce most of the fundamental effects. Let us consider what some of these fundamental effects may be.

The most important tone quality is that of the Diapason which is the foundation of traditional organ tone. In even the smallest instruments, an attempt is made to have this quality available. Sometimes it is a Geigen or String Diapason, or possibly a deeply voiced Salicional, but even as such it answers the purpose for a small instrument. Usually it is playable at 8' and 4' on the Great.

Of second importance we find flute tone as represented by a unified Bourdon, variously termed—on the Swell: 16' Bourdon, 8' Stopped 'Diapason,' 4' Flauto d'Amore, 2 2/3' Nasard, 2' Piccolo; or on the Great: 8' Melodia, 4' Flute.

The third rank generally represents soft string-tone of the Salicional or Dulciana type under such names as 8' Salicional, 4' Salicet, 2 2/3' Twelfth, 8' Dulciana, 4' Dulcet, and on the Pedal sometimes as 8' Cello.

But for most church organists an even more important type than these unit organs is the small organ we find in so many small towns and so many medium-sized churches and which has, let us say, between six and fifteen ranks of pipes. The specifications of these are almost identical to the units just described, excepting that each stop represents a separate set of pipes. Throughout the country, in our small village churches, we find such instruments usually well constructed and capable of really beautiful effects if properly handled.

One of the most satisfactory dedicatory recitals I have ever given was played on such an instrument a few years ago. The organ was a two-manual Moller in the Congregational Church of Saratoga Springs.

Upon examination, I discovered that the register-crescendo pedal was set up so that on the second of its four degrees it added the full Swell with the exception of the 16' Bourdon,

Oboe, and Vox Humana, and the full Great. It also added the 8' couplers between pedal and manuals. On the third degree the Swell Oboe and the 16' and 4' couplers were added, plus the 4' Swell-to-Great. Fourth degree was full organ with all couplers on. Excepting for the complement of couplers and mechanicals, the general stop arrangement, as will be observe, is very similar to that of the small unit organs which often have a synthetic Oboe—so that the general remarks made in this article concerning combinations may easily be adapted to the unit instruments.

With four four-manual instruments in other churches in the city, and with an audience acquainted with the effects possible on these organs, I felt that I must exert every effort to show that the two-manual could produce as beautiful and artistic results as the more elaborate organs.

THE SARATOGA SPRINGS ORGAN			
PEDAL		SWELL	
16	Bourdon	16	Bourdon
	Bourdon (S)	8	Violin Diapason
8	Bourdon		Stopped Flute
	Bourdon (S)		Salicional
4	Bourdon		Voix Celeste
			Flute d'Amour
GREAT		4	Oboe
8	Diapason	8	Vox Humana
	Dulciana		Chimes
	Melodia		Tremulant
4	Octave		
	Harmonic Flute		
8	Chimes		
	Tremulant		

Couplers 10: To Pedal: G. S. To Great: G-16-4. S-16-8-4
To Swell: S-16-8-4.

Crescendos 2: G-S. Register.

Combons 8: 4 each for Great and Swell, all operating also
the Pedal Organ.

Content: V-14. R-14. S-19. B-4. P-921. The Pedal Bourdon
was unified on 56 pipes; all Great registers had 61 pipes
each; Swell were 73, with the Voix and Vox at 61 each.

Before considering the treatment given the individual numbers on the program, I discuss for a moment the idea of building up an ensemble for hymn-playing and general full organ. On this organ I used the following arrangement:

Swell: Bourdon, Violin Diapason, Stopped Flute, Flauto
d'Amour, Oboe, Swell-to-Great 8' and 4'.

Great: Diapason, Melodia, Octave, Harmonic Flute, Great-to-Great 4'.

Pedal: Swell-to-Pedal, Great-to-Pedal.

The hymns were first played on the Swell with the Great-to-Pedal off. As the singing started, the Great-to-Pedal was added and the hands transferred to the Great.

I draw attention to the fact that the soft strings were omitted from the ensemble! These add nothing to the volume, they cloud the purity of the Diapason and flute tone which give the true churchly effect, and they increase the possibility of beat-notes due to variations in pitch. Such stops as the Voix Celeste and Unda Maris are fine in their place, but they certainly do not belong in a strong organ ensemble. I have often heard these Celestes sounding through forte combinations, and while the gentle rolling of the waves may be very soothing, when we turn this sound into rolling billows one is likely to become very tone-sick. Make it a rule to omit soft strings and Celestes when you are building for majestic tonal volume. Then, when they do appear, their beauty is just that much more enhanced by the contrast produced. The Oboe, if synthetic, might well be omitted in a full-organ combination. In the above organ it was a clear and smooth voice and added much to the ensemble.

In order to show the more subtle and colorful effects which can be produced on the small organ, I have chosen those pieces which lend themselves easily to colorful treatment. The standard classics could be treated in a manner similar to the hymn, remembering that the Diapasons and flutes should serve as a basis for ensemble building. If these pieces contain solo passages, the treatment given in the examples will apply.

Every one of the numbers I have used is, in my opinion, worthy to be in the repertoire of every organist. They tend toward the concert style, but all are fairly easy to play and also useful for the church service.

ALBERT W. SNOW'S
Distant Chimes

Published in 1928 by the H. W. Gray Co., 75c. Preparatory registration:

Swell: Chimes, Tremulant.

Great: 8' Melodia, 4' Harmonic Flute.

Pedal: 16' Bourdon (S), 8' Bourdon (S).

In this number it is advantageous to use one combination piston set with Swell Bourdon, String Diapason, Stopped Flute, Salicional, 4' Flute d'Amour, and Pedal Bourdon 16' and 8', with Swell-to-Pedal. However, the additions can be made by hand if there are no pistons. On the balance of the numbers I have used no pistons, merely indicating where they would be useful if available.

Open the number by playing Chimes passage on the Swell.

As soon as last note is played, Chimes off, Oboe on.

Rest of page 1, right hand on Great, left on Swell.

2-1-3. (Meaning page 2, measure 1, beat 3.) At close of Oboe solo, Oboe off, Chimes on; continue 1.h on Swell.

2-8-2. Both hands on Great. Omit lowest G in the chord and play beat 3 entirely with the r.h.; this frees the l.h. to fill out the Swell as suggested for the combination piston. If the piston is available, the G can be played and the piston used to make the change.

2-9-2. Release the r.h. chord, add Pedal Bourdon, 8' Bourdon, and S-P; set Chimes alone on Great.

(For convenience, when the pitch of any stop is not specifically given in the text, it will be presumed to be 8' on the manuals and 16' on the Pedal. All couplers will be presumed to be unison unless otherwise indicated.)

2-10-1. Swell Oboe on.

3-1-4. Swell Oboe off.

3-3. Play all manual parts with l.h.; with the right, reduce Pedal by taking off Bourdon 16' and 8', and from the Swell take off 16' Bourdon, String Diapason, and 4' Flute.

3-5-4. Stopped Flute off.

3-7. Chimes on Great, as indicated. Set Swell Vox Humana alone, with 16' and 4' S-S; S-P off. Continue this combination to the end.

A few remarks concerning the mechanics of adding and subtracting stops might be in order. It is most important that changes of registration concur exactly with the beginning of new phrases; i.e., the addition of stops or the subtraction of stops should be so arranged that the effect coincides exactly with the playing of the first note of the new phrase. This will mean in certain cases that it will be necessary to release the last note of the preceding phrase a moment before such release is ordinarily called for, to give the executant an opportunity to set the new stops. In reducing the registration, this necessity is somewhat alleviated because the removal of stops can be effected at the very last instant before the next note is to be played and the change will still be very clear.

If it is necessary to have a general crescendo during a given passage in which stops are added one by one, the important thing for the organist to observe is that the new stops concur exactly with a change of chord or melody note—the most important stops being added on accented beats. One of the greatest faults of registration is the addition or reduction of the organ while holding a sustained chord. This fault is quite common to church organists, especially at the end of hymns or when they feel that they should be playing somewhat longer than the piece actually lasts. When you have finished a piece, the thing to do is to release the chord rather than reduce stops. This latter effect might be possible on a number which ended very softly, but it is certainly extremely bad taste on any kind of a composition which ends with a degree of volume as loud as *mf* or louder. If you wish to start the following number softly, discontinue playing and reset your registration so that you can start the succeeding number more softly. Silence is much better than the effect of a sustained chord's being haphazardly altered by stop changes.

There are two comments concerning the playing of the last page. Starting with measure 10 there is a Pedal part on two octave F's, repeated each measure. These I play staccato in the organ sense. A staccato on the piano is sometimes incorrectly produced by hitting at the key and allowing the finger to bounce back. Such an attack always destroys the tone quality and produces a hard, brittle sound. On the organ it is even worse, because an organ pipe (using wind as it does to build up a vibrating column of air) requires a certain amount of wind and time to build up its true tone and pitch. A sudden attack merely produces a disagreeable noise.

A rule which I have found to work in every case is: Press the key down as usual, then release it after one-half the value of the note has been played. Example: a quarter-note should be played as if it were an eighth-note with an eighth rest. This rule works equally well for chords or single notes. Try it on the righthand part of the Toccata from the Fifth 'symphony' by Widor. You can play the Toccata half as fast and it sounds twice as fast, due to the added clarity and also because the audience gets the effect of both the attack and release of each note—thus doubling the rhythm. And, at the slower tempo, one can play the lefthand repeated chord clearly.

In every measure of *Distant Chimes* from 17 to the end, there is a chord in the righthand part which covers the interval of a ninth. I have found that many of my students with small hands cannot play this chord, and yet it cannot be rearranged to give a satisfactory effect. I suggest the following solution:

3-16-4. Play chord-notes F and B with the r.h., and D-flat with the left; play Chimes-note A with the right thumb on the Great.

3-17-1. Play A and D with r.h., C with the left, and use the left thumb for Chimes-note F, alternating right and left thumbs on the remaining Chimes-notes to the end, fingering the chords as suggested.

For a full realization of the tonal effects possible on the organ, minute attention to the details of swell-pedal control is essential. I have purposely omitted suggestions as to the more subtle shadings because more often than not organists have a tendency to keep the right foot on the swell-shoe and pump it open and shut while random pedal-notes are thumped with the left foot (species known as the Pedal Pumper). To avoid this it is almost advisable to go to the other extreme, especially on the classics such as Bach, Handel, and much of Mendelssohn.

There is another good reason why this general habit may tend to destroy tonal clarity. I have found that, of my students, the ones who tend to be pedal pumpers almost invariably set the organ with a general group of flute, string, and Diapason tones of rather loud volume and then proceed to play the number with the shutters closed excepting for the crescendos. In order to produce resonance and gain its full tonal beauty, an organ pipe must have space in which to expend its sound. Inside a swell-box, with shutters closed, this is not possible and the resulting sound is merely a rather disagreeable combination of various tonal voices. Most organists admit that the thrill of the Diapason chorus is only gained when the pipes are unenclosed. The same is true of any of the organ voices. The artistic organist will gain versatility in choosing tone-colors of various hues and volume rather than lumping them all together and then pumping the swell-pedal.

But of course there are always two sides to a discussion, and there are times when the use of the swells is indispensable for the success of certain pieces, especially the more modern type of composition.

Most of these pieces are carefully marked by their composers as to use of the swells and when such is the case the player should exert every effort to follow the markings. I shall attempt to give some general rules which will apply if there are no markings or if the composer's intentions are doubtful.

In reproducing a melody on the organ, the player must remember that he is playing a wind instrument. The best rule I know is: Treat the solo part exactly as it would be treated if it were being sung or played by a wind instrument. The fine singer realizes that attention to phrasing is of the greatest importance; he must use his breath to gain the most in smoothness and dramatic effect. He must take a breath where necessary and must conserve it for the climaxes.

The organist must mentally "sing" his melodies, then try to reproduce that song quality in his playing. If he does not know the principles of singing, he should take some voice lessons—but I am pre-supposing that these remarks are addressed to choir directors. How carefully do you prepare your anthems for your chorus? You mark in the breaths, you indicate the phrasing, accents, crescendos, diminuendos, and pauses.

Do you do this to the melodies you play on the organ? Why not? It is even more important because you have many other things to distract your attention when playing the organ. Sing through the organ melodies and mark them for phrasing and dynamics. Everyone sings in his own way. We are all individualists and I would be the last to suggest that anyone try to copy all the details of another's mode of expression. I list a few generally accepted rules for dynamic expression which may help those who are unfamiliar with voice technic:

1. A rising melody tends to crescendo.
2. A falling melody tends to decrescendo.
3. Accents can be made by increasing volume; better still, they can be made by a slight hesitation before the accented beat.
4. Phrases tend to decrescendo at the cadence. This may not hold so definitely at a semi-cadence.



DR. CLARENCE DICKINSON
who on May 16th will conduct the second great choral festival of the School of Sacred Music, Union Theological Seminary, New York.

5. The solo voice always predominates in the harmonic scheme. Do not be afraid to "bring it out"! Exaggeration here is better than weakness in the melody.

6. Think in large terms; in other words, base your rising and falling movement on several measures rather than on a few notes. The dramatic effect is much better. Small phrasings within this unit may be made advantageously.

7. When achieving a dramatic crescendo it is advantageous to gradually slow down the tempo—how many organists grow faster and faster as the volume increases! Atrocious effect.

8. Take 'breaths' at the end of phrasing just as a singer or clarinetist.

Now as to the mechanics, practise opening the swells with the left and right foot alternately until one foot can be used as easily as the other. When your pedal-parts are on the second F or higher, use the left foot for the swells; below F, the right. I shall later give a detailed analysis of the *Andante Cantabile* from Widor's Fourth to illustrate these points.

(To be continued)

Bainbridge, N. Y., Opens Organ

• Stanley E. Saxton gave the opening recital on a rebuilt Marr & Colton in the First Baptist. The organ is a unit of three ranks with Vox Humana and Chimes. Extra seats and standing-room provided for an audience of 350 in an auditorium seating only 200.

MONEY IN ABUNDANCE FOR CHOIRS

How One Organist Aroused Sufficient Interest in His Congregation
To Insure an Ample Supply of Funds

By REMICK D. CLARK

NOTICING a request in the February issue from Podunk for information on how to obtain new music, vestments, etc., I offer these suggestions from the other Podunk.

We cannot say our choirs are as large as those spoken of. We have a girls' choir of twenty-six, a boychoir of fourteen, and adults twenty. The girls sing at all services of the church school, the boys and adults at all other services of the church. Every member does have his individual hymnal, service book, and anthem; also every member is vested. All are volunteer, with the exception of boys who receive a small stipend each month. All are members of the church.

At our church we have what is known as the Church Literature Fund, amounting to \$1200. from which we are allowed to draw for the purchase of new hymnals, service books, and anthems. If music is not church literature, what is it? This fund was started some twenty years ago when a will was read, donating a sum to be used for that purpose at our church. In the past, from time to time our rector has mentioned this fund, asking for donations or remembrance in wills, no matter how small the amount.

All books for choir work are bought through this fund. Recently we purchased thirty-six hymnals at a cost of \$54. With times as they are today, we would be using worn-out books if it were not for this fund. Now I have been given sanction to purchase a new set of service books from the same fund. Why not try to interest your church in such a fund? I think it will pay.

Choirs, being volunteer, sing at church funerals without pay, and money donated by families so served is turned into new music. Also offerings at special musical services are given for new music. The choir is allowed to have its part in selecting anthems bought with this money. The organist selects a number of churchly anthems and the choir is given the opportunity to vote on the final choice. This we find makes for better interest in the choir work. Money from the offerings of the mid-week Lenten services is given to engage instrumentalists, such as violinists, harpist, and trumpeters to play at the Easter service.

Having been a boy chorister, I wished for a boychoir. Never having had one at the church, at first I received help only from the rector. I went to the church where I sang as a boy and begged a dozen cast-off vestments and used the boys at services. The church would not pay the boys, so I went to the Parish Aid for help. The first three years they paid for the boychoir. Today the church pays all their keep and would not be without them.

Vestments for choirs other than the girls' are bought through the church treasury. These were made and donated by the Parish Aid; the society also keeps them in repair.

A mother of a choir boy gave a bridge at her home and the proceeds were given to purchase a new set of collars for the boys. Why not? Such things keep the choir spirit going.

Another fund that we have at our church is known as a Vacation Fund, started in the same manner. A will was read, giving two cottages on the shore of Long Island Sound to the church, to be used by the poor of the church for vacations. This did not work out well, so we went to probate court about it and were given permission to rent the cottages, but the money so gained must be used for vacation purposes only. The profit

from the rent of these cottages last summer amounted to \$260. Our choir outings and parties are paid for out of this fund.

Last summer the adult choir, crucifers, and acolytes were taken for a shore dinner. Thirty-five sat down together for an evening of fun and fellowship and the dinner cost the church \$42. Members of the church donate cars to transport the choir, but the gas is paid for from these funds. Our choirs give their services; therefore when we ask members of the parish to donate cars for choir outings, we get them. Members must have attended choir at least 90% of times called from Sept. 1st to July 1st, to be eligible to go on these trips.

Boys and girls are taken on a combined trip to some amusement park or picnic ground. They furnish their own picnic lunch but the vacation fund furnishes the rest, pays for the bath houses and the various amusements. We buy twenty to twenty-five dollars' worth of tickets and distribute them to the children, and always have been given a reduction in price by the manager. We find managers of these parks always willing to cooperate and many free admissions to amusements have been given in addition to those purchased. A thing of that kind keeps children interested.

The members of the girls' choir who attend 90% of the times called are also given an outing at the shore. They are taken to some bathing beach for the afternoon and then to an inn for their dinner. Here again we find cooperation and many a fine party has been made better by the managers. The boys receive a bonus each month for good behavior and attendance; therefore they do not have a special party. Our trouble about attendance at choir is nil; we have a waiting-list for each choir.

If a boy or girl is absent because of sickness, a written excuse from the parent suffices to keep the child in good standing and eligible for bonus and outing. Also, if a member is out of town, but attends service in another church, a signed statement from the minister or organist of that church will cancel the absent mark.

During the winter the adults have get-togethers, bowling, and card parties. The rent of bowling alleys, about twenty dollars, is taken from the outing fund; the choir furnishes its own lunch.

I have at my disposal a cottage on an island in Long Island Sound and if the choir plans a picnic of its own for such a place the church pays the fare, amounting to about eight dollars, from the fund.

A few years back the organist and adult choir were excused from Sunday service and held a week-end party at the summer cottages owned by my mother, the church paying thirty dollars from the fund to deliver and collect choir and luggage. On that Sunday the services of the church were sung in full by the girls' choir (none of the members over fifteen years of age) and the organ was played by a member of the boychoir, thirteen years of age. That boy today has made some of the best organ rolls ever put out by the Austin Organ Co.—in part due to the policy of church and organist that any child in the choirs interested enough is allowed to play the organ, with restrictions, while the organist is about the church.

These suggestions can all be carried out at a cost of \$100. to \$125. and that is poor enough pay for a choir of sixty for a year. Of course if you have but one choir of twenty voices, these outings can be held at a much lower figure. Surely there

is a park, lake, or inn within fifty miles of you, and that is about the distance we travel for these outings.

The funds were started in our church by the wills of members passed on, yet they can be started and made to grow in any church, by the will of those still alive, to get back of them and push.

The adults rehearse once a week for one hour and a half, boys twice a week for one hour and a quarter, the girls every two weeks for one hour. At Christmas and Easter rehearsals are doubled. Any member of the choir missing three rehearsals in succession is not allowed to sing at a service until such time as he has attended rehearsal again.

No meeting of any kind that will detract from choir rehearsal is allowed in the parish house during rehearsal period. Any subscribing member of the church wishing to study organ and become a pupil of the organist is given free use of the organ one hour a day. Churches want and need organists and members by their pledges help pay for the organ and upkeep, also power used; so why not free use of the organ, since it is their instrument?

On the air today we hear a lot about guest artists; we have guest preachers in the pulpits, why not guest choirs? We have had them for years. We invite adult choirs to sing with us, and boychoirs to sing cantatas that have been given in their home church. During the past year we have had, as our guests, one adult choir to sing with us, a boychoir to sing a cantata during Lent, and at Christmas time a choir of forty voices from a crippled-children's home sang a Christmas cantata. We find that all these activities keep up an interest in the music of our church.

At the annual meeting of the parish a full choir report is given, stating the number of rehearsals and services each choir has been called on to attend and all other activities of choir and organist for the year. If such a report is given, you will find that those in the pews will begin to realize that the choir is the hardest-working organization in the church, and you will get more and better cooperation from them.

Many a church member will pay \$1000. for a car, and it must be looked over now and then by an expert, and kept in a heated garage; yet the same man will let an organ of which he is part owner, an instrument costing from ten to twenty times as much, go without expert care, in a cold church from one Sunday to the next. If you will call the attention of your vestry, official boards, or those in power, to this matter, reminding them of the value and importance of their organ, I think you will find them responsive. When members share in the organist's interest and pride in the organ, it will not be allowed to stand in a cold church. I am glad to say ours never has since it was installed.

Try to get a member of your choir on the official board and also on the music committee. Then you are represented at all meetings and can have reports given with first-hand information. I'm happy to say such is the case in our church, 'tho the music committee should be named choir committee, because it has no power over organist, choir, or music of the church, its chief duty being to see that the choirs have a good time. It happens to be my privilege to work with a rector who feels that the music is a very important part of the church service and I freely admit that his interest and cooperation have gone a long way toward bringing about these results.

We are not a rich church but all are willing to work. Our church is a memorial church, given with the understanding that no debt will ever be placed against it; therefore we must raise our money before we can do a thing, or at least have it pledged and must know the pledges are good. I know of no other church with this restriction, yet with it all in the last ten years we have built and paid for a \$50,000. parish house and an organ costing \$10,000. to buy and install.

For example, before we could sign the contract for the new organ we had to know that we would have the money on hand when the first payment was due and that it would keep com-

ing to meet the others. Ours is a parish of less than four hundred families, yet it was done, and all after the depression started. It meant a lot of hard work, but again it was the music of the church and as such was important to its members. We all like up-to-date organs. The money for ours was raised through subscriptions of members and organizations of the parish. Outside of organizations very few pledges were for one hundred dollars. We talked new organ every time there was an opening, kept pictures of modern consoles on the bulletin boards with captions such as "We need one something like this," over them. When we started the drive for pledges we made it a memorial organ. Folks like to give memorials but cannot afford it alone, so ours was a parish memorial organ. For each fifty dollars pledged, the person could have a memory name placed upon the tablet. They had three years to pay and with the regular pledge envelopes of the church was inserted, for each month, a special organ-fund envelope, due the second Sunday of each month. If the envelope did not appear before the first of the following month we went after it, so that the donor would not get too far in arrears. Fifty dollars in three years amounts to only \$1.40 a month or 35c a week, and there are very few who cannot meet that. A parish of 400 could raise the \$10,000. if they only gave half the amount per person. Many of our pledges were for twenty-five dollars or less.

We do not strive for the big things in the way of anthems, here is a list of some that we use during the year:

Teach me O Lord, Attwood
Turn Thy face, Sullivan
Come unto me, Cooper
Jesu Word of God Incarnate, Gounod
Seek ye the Lord, Roberts
O Saviour of the world, Goss
God so loved the world, Stainer
Awake thou that sleepest, Maker
Awake up my glory, Barnby
Jesus Christ is risen today, Gaul
The Lord is exalted, West
Leave us not, Stainer
Peace I leave with you, Roberts
Let not your heart be troubled, Foster
O how amiable are Thy dwellings, West
O Lord my trust is in Thy mercy, Hall
Lead me Lord, Wesley
The Lord is my Shepherd, Macfaren
Praise the Lord O Jerusalem, Maunder
Souls of the righteous, Noble
God shall wipe away all tears, Field

Te Deums: Barret in E-flat, Knox in C, Simper in F, Woodward in E-flat.

Communion Services (all sung in full, with exception of Gloria in Excelsis): Custance in A-flat, Eyre in E-flat, Stainer in A, Woodward in D.

Cantatas: Gounod's Gallia, Maunder's Penitence Pardon and Peace, Nevin's Adoration, Schnecker's The Harvest is Ripe.

Where is all this done for the music and choirs? At All Saints' Memorial Church, Meriden, Connecticut.

Upon the completion of twenty years as organist of All Saints', Mr. Clark was honored both by his church and by the press. The service marking his anniversary also marked the 36th anniversary of the ordination of the rector, the Rev. Francis S. Lippitt, but according to the lengthy report in the newspaper, chief attention was bestowed upon Mr. Clark, the rector prominently setting the pace in that direction. At the conclusion of the service, in which all choirs participated, Mr. Clark was called to the front of the chancel where the rector presented him with a purse, the gift of the various organizations of the congregation.

MEMORIAL TABLET AND MEDALS

Flemington Choirs Dedicate a Memorial
Tablet and Add More Medals

By ELIZABETH VAN FLEET VOSSELLER

GRADUATION in 1919 a thing of the past, with the inclusion of the Catholic choir and the Episcopalian about to enter, we knew the alumni should be revived; we saw a great future ahead, to say nothing of the help on which we counted. We realized such an organization would be an inspiration to the Children's Choir.

Our attempt at an alumni association in 1911 had not come to much: they had been unable to carry on, due to circumstances over which they had no control. The officers were young; many of them were not at home, and save for that beginning in 1911 they had done but little. However, when we recall the creed they had created, we realize now that they accomplished much!

We had a great creed as an ideal on which to start, and in the late spring of 1919 the alumni were called together for reorganization. We desired to interest the older young people—those who had left or outgrown the Children's Choir before graduations were instituted. When the first meeting was called, a number of these returned with a great many graduates. For alumni officers we secured a splendid set-up of young people, all in their twenties. We knew we could keep them busy. We would need to remind them constantly they were organized for this purpose:

"To promote and support the Flemington Children's Choirs; to create a greater appreciation of music in the community; and to develop a more perfect musical service of worship in the Church." But statements are useless unless they become vital, and we were determined this new organization should live these things. We realized the organization must stimulate its members with pride and inspiration, and we set about to give it a personality; we wanted a Name. There were thousands of alumni associations in the United States.

Yes; we knew we must have a name, something to set it apart from all the others. Since it was a choir alumni, we hit upon Chorus of the Alumni, and finding none better, the new organization became known as the Chorus of the Alumni of the Flemington Children's Choirs. Later, when the Choirs were incorporated into a Choir School, the name School was added to the Alumni title.

In a number of ways the Chorus of the Alumni has accomplished much, and is still on the way, for there remains a great deal to be done.

It was while Newton Voorhees was a chorister at Grace Church, New York, that I caught the value and significance of a tablet of honor. Visiting the boy one day, I found him excited and eager to show me something; leading me into the church, he conducted me to the large vestibule on the right of the crossing, opening into the garden, from which the choir makes its entrance for the processional. The side walls are of stone, and pointing to a carved panel set in the side, he read the name of a boy carved in the marble. Of course I didn't understand until Newton explained that this lad was considered the "finest all around" in point of attitude and influence. One boy's name was carved there each year, and I observed from Newton's flushed cheek and shining eyes he himself was deeply impressed.

For years we have sought out every distinctive feature in choir work we have been able to find, to apply to our choirs; this was enough to set me agog. When we came to investigate the plan, we discovered that other churches too used an honor-tablet for their choristers; Flemington should have a tablet also.

We decided to ask the alumni to set up a tablet in the outside wall of the Studio; the alumni liked the idea and appointed a committee to see about a stone.

We were foresighted enough to remind the alumni that while this gift should be theirs, Miss Hopewell and I solely should have the right to decide to whom the award was to be made each year. The alumni unhesitatingly agreed.

The choirs had been going on for twenty-five years, and during this time a number of splendid choristers had been trained in them; so we decided to look over the lists and pick out the names of those who seemed outstanding in point of special service rendered to the choirs. These names should head the list, after which there would be one, possibly two on rare occasions, added each year. The names of that first group were selected for different reasons but we decided definitely, none should have their names there for any reason of social position or special vocal talent. No; it must be character and value of service which should count most of all.

Since its dedication, a chorister's name has been engraved on the tablet each year, and it is "character" and "value of special service" which continue to hold. One of the most satisfactory features to us is that the names on the tablet represent the high and low, the rich and poor of the community. The winner each year is that boy or girl in the graduating class who in point of attitude, influence, and leadership is outstanding—which seems more nearly an ideal for this inspiring prize.

When the alumni announced they had enough money to cover the cost of a stone, Mr. Irwin Frey, the sculptor, who happened to be living in the village at the time, drew a charcoal sketch on his studio wall to show me his idea of the style and proportion he felt to be suitable for our old building. This plan was shown to our local stone-cutter, Mr. Reardon, who obtained the tablet for us and took great interest in placing it in the wall; so long as he lived, he himself carved the new name on the stone each season. In the fall of 1920 the tablet was completed.

Among my dreams for the future I see a beautiful marble tablet set into the rear wall of each of our churches, and on it engraved the name of every chorister who has earned two stripes for his or her hood (three hundred rehearsals and six hundred services) and I would list the names of the associate members at the top, for these have had no such inducement to serve as graduates.

When we gathered up the children and young people of the little Episcopal Church for the new choir, there were some old ones who had already received training. Naturally we wanted these, promising to graduate them that spring if they would come in and help us.

Then came a young teacher to ask if she might not join the choir too, for she had belonged to the choir in Holy Communion, New York, when a little girl and had taken music at State Teacher's College, Newark. She wondered if she might not be graduated with the others? We liked her sweet face and smiling eyes as she earnestly plied her questions; such a winsome expression would be an addition to the personnel of any group. And thus it came about that Lucy Granger brought us another forward step.

Throughout the years our progress has come about through such seeming small events—a word here, a casual question or request, has brought us into new and better ways and influences. Lucy's entrance did just this for us, for she was gentle, sweet, full of energy and initiative, and with a rugged individuality that denoted strength of character. Her suggestions are still effective today and have done much for the School.

When we brought the new class together Lucy asked if we couldn't be properly organized, to which we assented, and she was elected president. She was several years older than the others, with a wider experience, and with a little one-room school near the village where she taught. Her simple, sweet, and unassuming manner won every member of the class and

we all came to love her. With a wisdom born of those who love humanity, Lucy seemed able to subdue the most restless and obstreperous child. What a tower of strength she was in that little Episcopal choir!

With the experience of two previous graduations, Lucy felt the class should make a parting gift to the choir and asked permission to appeal to them to present a gift at the graduation, being sure it would stimulate their pride; she knew it would do them good.

To be sure there was only a little money; but Lucy felt the money should come from the boys and girls themselves, something they had earned. She desired a sacrifice on their part and insisted the money should not come from the parents, already overburdened. When we hesitatingly asked her what they could do to earn money, she exclaimed:

"Why anything! Let the girls wash some dishes; let them take care of a baby some Saturday afternoon. There is a lot to do, if one will look around."

The girl was so real herself, it would have been impossible for her to have felt a false pride in performing the most menial task. We must have looked anxious, for suddenly rising, she exclaimed:

"Oh, don't you worry; this is not for you! We want to help, not bother you."

With that she went out. We had already decided silver medals would be a fitting and useful gift, for with the added choirs, more medals were being required. Lucy had obtained the address of the makers, and we heard no more about it until graduation when the gift of six new silver medals was formally announced.

A few days after the festival, Lucy returned to the studio with the new medals and a report of the class expenditures, with everything paid. She wanted to settle things up, she told us, for she was going to the hospital the next day. She thanked us for the privilege of her graduation, and her happiness in the choir.

I'm sure we didn't begin to show her all she had meant to us, fearing to over-do the platitudes. We never saw her again. In only a few days she was gone! The whole village was overwhelmed.

Her class banked the altar with roses, and sang at the funeral service—which was as simple and sweet as she would have wished it.

She taught us much; we shall never be able to repay our debt of gratitude for the door she opened, and the window which gave upon wider visions. Since then every senior class has been organized with splendid results and the annual class-gift brings not only help to us but pleasure to the choristers too.

The following year her class presented us with a memorial medal (our first one) with Lucy's name inscribed on it, that the choristers following might come to know her. To those of that period, Lucy Granger is forever enshrined in their hearts.

(To be continued)

Hotel-Church Again Loses

• The combined church-hotel structure, Broadway at 77th St., New York, has for the second time legally dispossessed the church half. The Manhattan Congregational planned the structure in the expectation that the hotel part would pay the church bills. It didn't work out that way and the court gave the present trustees, appointed after foreclosure proceedings in 1933, the right to evict the Church for failing to pay its rent. This is the second eviction. The church half is now rented to a branch of the Mormon Church. The structure cost \$1,650,000. The presiding judge was, believe it or not, Justice Church. The trustees are a "former Tammany leader of the 22nd District" and the "Grand Sachem of Tammany," and you can believe that or not.



A SUPERB MOLLER

By Dr. WILLIAM H. BARNES

Associate Editor, Organ Department

MARVELLOUSLY effective, in

both its placing and for its chief purpose of accompanying a large chorus, is the new four-manual M. P. Moller organ—their 224th for an educational institution—in the Carl Schurz Highschool, Chicago. It is vastly more than their 224th school installation; it is their best effort to date in any such location.

Mr. LeRoy Wetzel, who for some years has conducted the choruses at this enormous highschool (enrollment of over 5000) with on occasion as many as eight hundred in these choruses, had several definite things in mind when the organ was planned. He wanted it primarily as a fine support for these large choral groups. But he wanted more than support, he wanted the organ to be able to lead and to lift the voices. It succeeds admirably in doing both.

Both he and the Moller factory are to be congratulated that the organ was not placed where it was originally intended—in chambers at either side of the great stage, with very small tone-openings. If it had been so placed, the chorus would hardly have heard it at all and this same marvellous instrument would simply have been another organ, with very mediocre effect. Instead of this obvious location, intended to be used when the new auditorium was designed, it was found possible to make use of a passageway at the back of the stage, still keeping the passage, by raising the entire organ about 10' off the stage and hanging it from the back wall, out about 8' 6", and extending it across the stage, its entire width of 60'.

A simple yet effective case of dummy-pipes and grille-work, all sufficiently open to offer small obstruction to the tone, extends across this great width and permits of an ideal layout, so far as getting maximum results from all the pipes is concerned. No pipes in the organ are more than 6' back of the tone-openings. Nothing is buried; all pipes have ample speaking-room. So with moderate pressures, and no forcing of the tone, a perfectly tremendous volume of majestic and grand tone gets out freely into the auditorium which seats 2800.

The chorus hears the organ even better than the audience, and cannot possibly sag from pitch, with such a bright and harmonically developed tone back of it.

Both the highschool authorities and Mr. Wetzel are also to be congratulated on using the fund which they had on hand to buy a real organ. There was very considerable pressure to divert most of this fund for other purposes, and to try to satisfy the demands of the music department for an adequate organ with an electrotone. Most fortunately for the ears of the coming generations, art won out against political pressure. I am sure even a Tammany politician can with half an ear discern the difference between what the school now has and what they would have had if an electronic instrument had been installed. This same decision, no doubt, has been made or will have to be made sooner or later by many other educational institutions, between art and a temporary small financial saving. I wish all such could hear this organ. The decision would then not be difficult, if even rudimentary musical taste was present.

Another thing which Mr. Wetzel wanted in an organ was mixtures and plenty of them. He has surely got them here. Twelve ranks on the Great, besides the normal Octave, 12th,

CHICAGO, ILL.
 CARL SCHURZ HIGH SCHOOL
Builder, M. P. Moller Inc.
Organist, LeRoy Wetzel
Completed, March 1936
 V-33. R-45. S-54. B-18. P-2977.
 PEDAL 5"-8": V-3. R-3. S-14.
 32 Resultant
 16 DIAPASON 44
 Diapason (G)
 Spitzfioete (C)
 CONTRABASS 44
 Salicional (S)
 8 Diapason
 Spitzfioete
 Contrabass
 16 TROMBONE 56
 Fagotto (S)
 8 Trombone
 4 Trombone
 Chimes (C)
 GREAT 5": V-9. R-17. S-11.
 UNEXPRESSIVE
 16 DIAPASON 73
 8 DIAPASON-1 61
 Diapason-2
 HARMONIC FLUTE 61
 4 OCTAVE 61
 2 2/3 TWELFTH 61

2 FIFTEENTH 61
 IV CORNET 269
 IV HARMONICS 244
 17-19-21-22
 III MIXTURE 183
 15-19-22
 8 Chimes (C)
 SWELL 7": V-9. R-13. S-15.
 16 SALICIONAL 97
 8 GEIGEN PRIN. 73
 ROHRFLOETE 73
 Salicional
 VOIX CELESTE 61
 4 Geigen
 Rohrfloete
 Salicional
 2 FLAUTINO 61
 V PLEIN-JEU 305
 16 FAGOTTO 97
 8 TRUMPET 73
 Fagotto
 VOX HUMANA 73
 4 Fagotto
 Tremulant
 CHOIR 5": V-7. R-7. S-9.
 16 SPITZFLOETE 85
 8 DIAPASON 73
 Spitzfioete
 SP. CELESTE 61

4 PRINCIPAL 73
 2 2/3 TWELFTH 61
 2 FIFTEENTH 61
 8 CLARINET 73
 CHIMES 25
 Tremulant
 SOLO 8": V-5. R-5. S-5.
 8 STENTORPRIN. 73
 MAJOR FLUTE 73
 GROSSGAMBA 73
 GG. CELESTE 73
 TUBA MIRABILIS 73
 Tremulant
 COUPLERS 38:
 Ped.: G-8-4. S-8-4. C. L-8-4.
 Gt.: G-16-8-4. S-16-8-4.
 C-8-4. L-8-4.
 Sw.: S-16-4. C-16-8-4. L-16-8-4.
 Ch.: S-16-8-4. C-16-4. L-16-8-4.
 Solo: S-16-8-4. L-16-4.

ACCESSORIES
 Combons 46: P-6. G-8. S-8. C-6.
 L-6. Tutti-12.
 Crescendos 4: S. C. L. Reg.
 Crescendo Coupler: All shutters to
 Swell shoe.
 All metal pipes are 45% to 50% tin.
 Percussion: Deagan.
 Blower: 10 h.p. Orgoblo.

and 15th, and four ranks on the Swell. The Great mixtures come in to the ensemble like a battery of reeds, except that the color is more interesting, fresher and much more fitted to the Diapason chorus than reeds would be. The scales of the mixtures are generous, and what is much more important from the standpoint of servicing them, each rank is on a separate top-board. This is a much more expensive way to build so many ranks of mixtures, but over a period of time will prove to be worth while. There is ample and abundant speaking-room for every pipe, and still there is room for the addition of three voices to each division. At some later date, if a dozen or so solo reeds and some more softer stops are added, the organ might be made an ideal recital instrument. It is quite adequate now, especially for playing true organ music. With such freshness and clarity of tone, contrapuntal music may be ideally played.

The Pedal does not contain so many independent registers by a long way as the new school of design believes in. Yet it is entirely adequate to me. I cannot get away from the idea that the manual-to-pedal couplers are important and should be relied on to do some useful things to the Pedal. Here the Great, Swell, and Solo couple to the Pedal at 8' and 4', so that when the 8' and 4' are drawn with full Great, the Pedal not only has its own independent stops but the equivalent of a 24-rank mixture on top of it. This is enough for me. Of course, it must be remembered that the tonal layout was made by a practical organist who had certain perfectly definite effects in mind. It appeals greatly to another practical organist, like myself, who agrees that the effects he has secured are the most desirable ones, with due consideration to their practical and musical uses. The design would appear to be incomplete in the Pedal department, no doubt, to theorists and paper-analysts. It satisfies me, and I have no hesitancy in saying that this organ is the noblest example of Moller's work which I have yet heard.

It is not the policy of the Moller Co. to emphasize personalities in their organization, but rather to emphasize the entire organization; yet when they have such an outstanding tonal director and voice as Mr. Richard O. Whitelegg, to whom the credit is chiefly due for this great work, I must

mention his name. Very little art is likely to come out of an organization, as such. Art is individual, and must be practised and directed by individuals. It therefore affords me great pleasure to credit the success of this organ to Mr. Whitelegg's artistic perceptions primarily and to the Moller organization for so faithfully carrying out the ideas.

This brief description would be quite lacking without some reference to the milder and softer effects in the organ. The Swell and Solo strings are broad, shimmering, and truly musical. The flutes, while of very moderate scales, are delightful. Particularly charming is the small Diapason chorus on the Choir, mild in comparison to the Great, but of real character and distinction. The solo reeds, 8' Fagotto and Clarinet, are extremely successful as well as highly useful examples of their class.

The Solo Tuba is in reality a freely-voiced big Trumpet, with no suspicion of the honkey Tuba quality formerly thought necessary. Needless to say, it fits into the picture much better than the older type would, and although it tells in the ensemble, it does not overbalance the tremendous Diapason chorus, with its many harmonics.

THE CONSOLE

By courtesy of the builders we are able to give the details of the console; read left-to-right and top-to-bottom unless otherwise indicated.

Left jamb stopknob groups: Pedal, Swell; right jamb: Great, Choir, Solo. Stops within groups: one-section couplers at the top, followed by Tremulant, reeds, and flues at the bottom, with percussion under the flues; 16' pitches at the bottom, working up to mixtures at the top.

Couplers logically arranged, as they should be, by groups according to the division they operate on—just as the stops are. All stops playable from the Swell manual are in one group; all couplers taking effect when the Swell manual is being played are similarly in one group. Pedal, Great, Swell, Choir, Solo—T.A.O. order and the only logical one if the couplers in a 2m are to be found in the same relative position as in a 4m. And, even more important: the couplers within the groups follow this same logical order: (Pedal, if there

are any), Great, Swell, Choir, Solo. And of course the 16-8-4 groups are invariably together, as they should be. No other arrangement is defensible.

Manual combons are located as usual. Full-organ combons are left under the Solo and Swell manuals. Pedal, left under the Great.

Setter-piston, left under Choir. Onoroffs for operating Pedal stops from manual combons are in normal position, as seen, under their respective manuals. Full-organ ensemble is right of the Great combons; at extreme right, under Great, is the tutti-cancle.

Crescendo order: Choir, Swell, Solo, Register.

Toe-studs left of shoes: first four tutti combons, upper row; first four Pedal combons, lower.

Right of shoes, top row: two hitch-down toe-levers operating onoroffs for Chimes dampers and Harp dampers. Upper row of toe-studs: reversible full-organ ensemble, and full-organ combons Nos. 5 and 6; lower row: Great-to-Pedal reversible, Pedal combons Nos. 5 and 6, crescendo-coupler (all shutters to Swell shoe).

Above top manual, left: test-light indicator (to see that current is on); crescendo-indicators, Choir, Swell, Solo, Register; and at the extreme right: indicators: combon-setter, crescendo-coupler, full-organ ensemble.

Photo by Marshall, Chicago—to whom our thanks for a photo so expertly made that every stopknob is readable under the magnifying-glass.

■

Charles Tournemire, French Composer

A brief Biographical Sketch

• Tournemire was born Jan. 22, 1870, in Bordeaux, France. At the age of eleven he became organist of the Church of St. Pierre, Bordeaux, and four years later moved to the Basilique St. Seurin. He went to Paris to study piano and theory and was admitted at once to the advanced piano classes. Upon visiting St. Clotilde he heard Franck playing the organ and was moved to seek admission to Franck's classes in the Conservatory, becoming a Franck pupil when but nineteen years old; after one year's study he won the first prize in organ playing and improvisation.

In 1898 he was appointed to St. Clotilde where he now plays; this is the date given by Musical Opinion, London, though Grove's Dictionary says it was in 1892. Paul de Launay, of the School of Music and Art, Birmingham, Ala., writes: "When I was practising organ at Pentemont Protestant Church, a few blocks away from St. Clotilde, it was Gabriel Pierne who was organist of St. Clotilde and at the same time in charge of the organ at Pentemont; this was around 1900." Tournemire visited England for a recital and lecture late in February of this year, and improvised on a given theme at the recital, while at his lecture he used his own phonograph recordings made at St. Clotilde to illustrate his subject—"the organ and its development through the years, its literature, and the art of improvisation."

He has composed much chamber music, a lyric tragedy "Nittetis," and much organ music, chief of which is his monumental cycle, *l'Orgue Mystique* which Ernest Mitchell featured in his weekly recitals in Grace Church, New York, as rapidly as the publications reached America. In 1904 his "Le Sang de la Sirene" for orchestra and voices won the annual Paris prize.

l'Orgue Mystique provides 51 compositions, covering the complete liturgical year, divided into three sections: Christmas, Easter, and the period following Whitsuntide. Says the Composer: "For each of these services the author has established the following divisions: Prelude to Introit, Offertory, Elevation, Communion, Postlude. Plainchant, which really is an inexhaustible source of mysterious and splendid lines—plainchant, triumph of model art—is freely paraphrased for each piece in the course of the works forming this complete set." His organ works are published by Heugel, Paris.

Mixtures and Tuning Problems

Circ. Equal Temperament

The question: "The organ is tuned to a tempered scale. Mixtures are not tempered. How is it possible for the two systems to be successfully incorporated into the one instrument?"

The answer: The human ear is tolerant. The orchestra, tuned and playing in true temperament, and the piano or organ, tuned in unequal temperament, quite often play together with considerable satisfaction to the hearers. A string-quartet similarly plays with a piano and the results satisfy even critical ears.

But in the organ we have the usual clash between the ideal and the commercially practical. Says Dr. Barnes:

"The whole theory of mixtures is bound up in the idea that they are simply to strengthen and reinforce the natural harmonics of Diapason pipes. Since these natural harmonics must of necessity be in perfect tune, the mixtures are tuned to the true intervals rather than to the tempered scale. To produce a mixture by the unit system is always unsatisfactory because its pipes have already been tuned to the tempered scale and therefore cannot truly reinforce the natural harmonics of any of the pipes. Particularly the tierce-sounding harmonics are badly out, in the unit mixture."

Any instrument playing in the tempered scale is already clashing with itself; its chords comprising thirds, fifths, sevenths, ninths, etc. clash with the natural harmonics of the primetones. Before Bach's time they believed it better to attempt true tuning and sacrifice, in keyboard music, the ability to play in all keys. Bach, always a practical musician, never a theoretical, concluded the theory was all wrong; modern humanity agrees with him. The clash between the natural harmonics of the primetones, and the artificial harmonics of mixtures (produced either by pipes as in the organ, or by chords as in all keyboard instruments) is accepted by the ear without very strenuous objection. But the ideal remains: have independent pipes for the mixtures in the organ wherever money and space allow.

New Design for Small Organ

Circ. Stanley E. Saxton

• The rigidity, or perhaps we should sometimes say frigidity, of the small organ, sold at two or three thousand dollars, has been one of the reasons why small organs in fine homes are less numerous than grand pianos, though the grand pianos cost more than the small organ. An apple fell one day, and the right man saw it. The tea-kettle boiled and lifted the lid, and again the right man saw it. Simple things, both of them, but they had tremendous importance.

Stanley E. Saxton has put two and two together in a new way in organ building, and we believe any organist interested in buying a small organ for his home, studio, chapel, or church, to cost around two or three thousand dollars, should first confer with Mr. Saxton. In spite of present trends in government and popular belief, a man still has a perfect right to whatever ideas, property, or wealth in any other form he can accumulate honestly; for that reason it is inadvisable to divulge any of the ideas Mr. Saxton has devised for the small organ referred to; we refer the reader to Mr. Saxton for any information he is interested in giving.

Take It or Leave It

• "The church was a third filled; the recitalist used crazy combinations—had a craze for the Orchestral Oboe and used it so much that I do not want to hear another for months and maybe years. The ability to push keys was o.k., though at times I got the impression that the recitalist was saying to himself, 'Thank heaven, that's over.' Anyway, if he didn't say it, I did."

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Let's Get Done With This

WHEN WE WANT to know what an organ is, shall we turn to Mr. Vizetelly who compiled a dictionary, or to the men who have been building and playing organs in all civilized countries over a period of centuries? Who knows what an organ is, literary men or men who build and play organs? Let the artists and master-builders of these nations testify:

Belgium—Organe	Germany—Orgel	Norway—Orgel
England—Organ	Holland—Orgel	Spain—Organo
France—Orgue	Italy—Organo	Sweden—Orgel

In not one of them is the instrument referred to at any time as pfeife-orgel, chalumeau-orgue, pijpen-orgel, or any other vulgarization, though in France we do find reference to the grand-orgue—a term referring to the larger of the two organs common to all fine French cathedrals and churches.

Look up your finest editions of French and German masterpieces and see if that music was published for the chalumeau-orgue or pfeife-orgel, or for the orgue or orgel. Shall we of the American organ world be the only civilized (?) people to vulgarize the practise of centuries and degenerate into pipe-organ?

Suppose we base it on results; very well, what is an organ? Is it a piece of physical mechanism, or is it tone? An organ is obviously manufactured, bought, and used exclusively for tone. Any discussion of the organ based on anything other than its tone would be rather ridiculous.

What then is an organ, something that produces the tone of an organ as known through five centuries in all civilized countries, or something that merely imitates that tone?

A counterfeit dollar looks infinitely more like a genuine dollar than any imitation organ ever can sound like an organ, but would any man in his right mind accept the imitation-dollars if we tried to buy something from him with them?

A rhinestone looks vastly more like a diamond than any imitation organ can possibly sound like an organ; we therefore suggest to the loose-worded gentry that they be satisfied with rhinestones instead of diamonds and accept their next salary payments in counterfeit currency, and that when they buy tickets to a concert of the Philadelphia Symphony they utter no complaint when they get to the auditorium and discover that the sounds they are offered are coming from phonograph recordings of the orchestra and that the orchestra itself is down in Honolulu on vacation.

If one imitation product is to be judged the rightful equivalent of the thing it imitates, let's be honest enough (with ourselves, at least) to be willing to accept all imitation products as the full equivalents of the things they imitate—imitate for quick and easy profit to the imitator.

The eternal war between the imitation and the genuine is clouded by many complications. Novelty spoils the judgment at first contact, and in the present instance the ability to judge is soon dulled by persistent association. We have those who automatically condemn anything new, and those who with equal promptness automatically commend. Then there are those who make money out of a product—like the now de-

ceased member of the profession who flagrantly violated the standards of ethics prevailing in every profession and told the organ builders it was none of their business when they protested. The thing to be condemned is deceit; when it is deliberate deceit, all honest men detest it.

Here's one from Baltimore who seems to be honest and sincere in his convictions; but here's another from the west. The reader may judge for himself; to play safe I shall quote the whole paragraph:

"I think your attitude toward the electrotone [our correspondent uses the incorrect name, which we correct just as we try to correct errors in spelling or in dates or in grammar before statements pass into print] is a great mistake. In the first place, it is silly to say it is not an organ. Look in any six firstclass dictionaries and see whether those whose business it is to define the meaning of words (which is not your business) confine the use of the word organ to the organ [we correct another mistake; such terms as string-violin, string-piano, pipe-organ, etc. are not used in T.A.O.]. In the second place, entirely irrespective of the merits or demerits of the instrument (and any honest organist will admit that it has plenty of both) any new instrument which provides paying-jobs for hundreds of organists in one year, is entitled to reasonably fair treatment from any fair-minded editor. The electrotone is not all bad. Smaller organ pieces can be played charmingly on it by any organist who knows the instrument. And it is a heap-sight better in church than the piano and the harmonium [another correction] and the wretched little unit organ. Don't kick against the bricks. You are making five enemies for every friend you make."

The writer did not tell us he was the salesman for that instrument in his city and we do not know that he is, but many others gave us that information months ago.

At the present writing we have in course of preparation complete articles on other electrotones; there are five more of them, only one of which has to date been mentioned in these pages. There is no condemnation, and very little criticism, of the electrotone. As our Baltimore correspondent points out, these electrotones "should be regarded as a distinct music instrument—not an organ." Obviously, if organ-builders and professional organists have labored in all our most cultured nations over a period of centuries, and still know less about what constitutes an organ than the dictionary-compilers know, something is wrong in Denmark.

If our readers are as sick of the subject as we are, they will be as happy to see these controversies dropped as I will be when we dare drop them. But I still believe there is such a thing as honesty in the world and that for the most part our readers want facts uncolored by money-making hopes. Any child can figure the money we lost when we rejected electrotone advertising on the sole ground that we can not in T.A.O. advertise rhinestones under the established name diamond, oleomargarin under the established name butter, rayon under the established name silk, or imitation-organs—be they electrotones or harmoniums—under the established name organ. It's just too bad, financially, but we can't do it.

And now let's be done with the subject. If you like electrotones to masquerade as organs, if you know so little about the history of the organ as to accept an imitation-organ as an

organ, that is perfectly all right with us. Only the instrument may not be presented in either the text pages or the advertising pages of T.A.O. excepting under its rightful name. It may not be our business to write definitions but I hope our readers will say rather emphatically that it is our business to be honest, and to be at least sufficiently wise to turn to master builders and eminent artists for our definitions of organs and organ playing, rather than to dictionaries. And now let's have done with the subject.—T.S.B.

Cathedral Art With Music

Cont. Stanley E. Saxton

Vestiges of the Antique

Ernest Walker, *Ostinato on Greek Theme*
(Greek and Roman ruins)

Rebirth of Civilization after 1000 A.D.

Paulus Hofhaymer, *Fantasia*
(Romanesque crypts and churches)

The Romanesque Cathedral, 1060-1170

Antonio de Cabezon, *Diferencias*
(Romanesque interiors, cathedrals of Pisa, Worms, Durham, La Trinite, Caen)

Hymn to the Christ

"*Jesu Dulcis Memoria*," Vittoria
(Scriptures and frescoes)

Rise of Gothic Architecture

Edmundson, *Passacaglia*
(The transition, and 12th-century Gothic)

Medieval Ruins

Edmundson, *Silence Mystique*
(Furness, Tintern, Fountain and Melrose Abbeys)

Grotesques and Gargoyles

Edmundson, *Gargoyles*
(Examples from Lincoln and Notre Dame)

Mature Gothic, 13th-century and later

Franck, *Chorale Am*
(Wells, York, Canterbury, etc.)

Program arranged by Louis Edgar Johns, head of the piano department of Skidmore College and an authority on medieval cathedral art; organ numbers by Stanley E. Saxton, college organist; choral number by the Skidmore chorus. Says Mr. Saxton:

"Mr. Johns has developed an exceedingly fine series of lectures given with slides illustrating the growth of the cathedral and its influence." Skidmore's president "was so impressed with the possibilities of incorporating music to illustrate and support the feeling which was inspired by viewing these slides that as a novelty we decided to try a combination for one of our vesper programs. . . . The chorus, in singing its number, was located in a room off the organ chamber and the effect was much the same as that of distant voices from the depths of a cathedral.

"Mr. Johns has a strong feeling for the appropriateness of music to depict cathedral impressions. For the most part he chose very early music—even before Bach—in the Gregorian modes. For the development of the Gothic style of architecture, which he deems the supreme achievement in building, I played for him the great works of Bach, Franck, Widor and numerous of our best composers. After hearing them all, he decided that the *Symphony Gothique* by Garth Edmundson illustrated all the moods better than any of the other works. You will note on the program that he used every movement of this *Symphony Gothique* with appropriate slides to accompany it. The only other modern work which he considered worthy of a place on the program was the *Chorale* in A-minor by Franck."

The organ recitals this season at Skidmore have been changed from Monday afternoons to Tuesday evenings, and associate artists have been given a place—string quartet, vocal



MR. ROBERT LEECH BEDELL

who this month closes another season of Sunday recitals on the Aeolian-Skinner organ in the Brooklyn Museum, Brooklyn, N. Y.

quartet, Dance Club of Skidmore in pre-classic dances, a 'verse-speaking choir,' etc. While it is too early to definitely determine the results in the change, the indications are that the attendance has increased in all three classes—students, faculty, and the public.

A Better Plan than Prizes

Circ. Sowerby's 'Symphony'

• "I also want to thank you for your remarks about Sowerby's *Symphony*. It's a great work. I've played it four times and parts of it oftener. I don't know of any work for the organ in recent years so skillfully made and so extremely interesting in substance. It needs a large organ for a successful performance but there are many large ones in America," writes Prof. Harry B. Jepson, of Yale.

These comments came from Mr. Jepson about the same time Dr. Boyd wrote about prize compositions, and Mr. Jepson's permission to print his comments was requested and granted. Such comments from a master-musician who has played such a work in public are worth more than all the reviews. What is your favorite organ work? Why not similarly furnish a statement for publication and thus foster the development of a better organ repertoire in America?

Readers are invited to contribute to this plan either by furnishing a list of compositions (composer, title, publisher) they consider of outstanding merit, or by commenting on their favorite composition.

Pronunciation in Latin Texts

• A reader asks instructions on the proper pronunciation of Latin texts in church music. The Rev. Dr. Michael de Angelis has been publishing a series of detailed articles on that subject in *The Catholic Choirmaster*, 1705 Rittenhouse Square, Philadelphia, Pa., and we refer T.A.O. readers to that publication. It is a quarterly 50¢ a copy, \$2.00 a year.



EXPRESSIVE SINGING

By ROWLAND W. DUNHAM

Associate Editor, Church Department

WITH THE diversity of vocal music coming over the air one cannot fail to be impressed with one common fault—lack of expressiveness. This is evident in almost every instance, with the possible exception of a few fine solo singers and some unaccompanied performances.

Let us take opera for example. I have taken especial note of the Metropolitan broadcasts where the glaring shortcomings of many famous artists are so apparent. It may be that the size of the orchestra in front of the singers, and the obvious reluctance of conductors to attempt to keep the volume of the instrumental forces down to reasonable proportions, have something to do with the absurd, unmusical results. In Wagner particularly, and in all other operas preponderantly, the singers indulge in a continuous performance of shouting and screeching at the top of their lungs, from the rise of the curtain until its fall. Baritones bellow with fury, tenors yell in anguish, sopranos trill and howl—all more or less out of tune and with seeming determination to be heard at all costs.

Opera at the best is a questionable product. The artificiality of singing a play must ever be an incongruity which militates against both drama and music. Over a radio, minus the glamor of scenery and costumes, it becomes even more impossible. However, since most of us are unable to attend opera in the flesh, we must get what operatic music we can tolerate either by radio or phonograph. The inartistic vocal projections are naturally far more conspicuous under these conditions.

And speaking of bad intonation, I am reminded of an eminent critic of a New York journal who once suggested that the entire Metropolitan cast be taken to one of those shops whose advertising sign reads, "Flats Fixed."

Occasionally in opera and more often on some of the rare occasions when commercialized broadcasting permits something besides an insult to our intelligence, there appears solo singing of great beauty and aesthetic charm. It often happens that such singers are not possessed of the so-called big names in music. Presumably this may occur because of the performer's unfamiliarity with operatic tactics, or because the operatic singer has sense enough to discern the opportunity for genuine vocal art.

Choral work from various places presents an interesting study. When the chorus is accompanied there is too frequently an entire lack of comprehension of the possibilities of the composition. As an example, let us consider the "Hallelujah" of Handel. Here is a chorus which is usually about as badly manhandled as is humanly possible. Even the composer's marks of expression, sparse as they are, would seem to suggest some deviation in volume. What usually happens is a continuous fortissimo from beginning to end. If you care to look at a copy you will discover that Handel starts his chorus only forte. Naturally it should be started with firmness and some power of

tone, but not enough to spoil the massive quality suggested at the words "for the Lord God Omnipotent." How often does this seem to be the case?

The ornamental counterpoint ("Hallelujah") which later accompanies this broad theme is so patently lighter that the usual style of performance is quite incomprehensible. If you care to see one possible interpretation (not the only one) of this much-abused chorus read the paragraphs concerning it in Dr. Coward's famous book on Choral Interpretation.

Unaccompanied singing is often done with some finish and an attempt to achieve musical results rather than feats of vocal endurance. This may account for the wave of popularity which has come into vogue for this type of singing. Of course, accompanied singing can and should be just as carefully considered and performed, but such does not seem to be the case. At any rate the so-called a-cappella singing is expressive and artistic within certain limits, along the same lines as we obtain from a good pianist, violinist, or instrumental ensemble. If the conductors would refrain from distorting the rhythm and from exaggerating nuance, the situation would be even better.

Organists and choirmasters will do well to study these conditions. As they deal with singers, I am sure they will be amazed at the improvements they can make by attempting to discover the truly artistic expressiveness which is possible in vocal performance.

Phonograph-Record Reviews

By Willard Irving Nevins

Bach-Stokowski: It Is Consummated, from the "St. John Passion," Victor, No. 8764; Fugue Gm, Victor, No. 1728; Toccata and Fugue Dm, Victor, No. 8697.

Bach: "Jesus joy of man's desiring," and—

Sopr: "Lord God of heaven and earth," by the Temple Church choir, London; Victor, No. 4286.

Borodin: "Choral Dance" No. 17, from Prince Igor, and—

Mozart: "Qui Tollis" from the Cm Mass, Columbia, Set 238.

Among the many single records which have come to hand recently, that of the Stokowski transcription of the aria from Bach's "St. John Passion" is one of the finest. Here we have one of that Master's beautiful arias, set in gorgeously rich orchestration and finely recorded. No. 8697 is a recording of the justly famous Stokowski arrangement of the ever popular D-minor Toccata and Fugue. While we may not agree entirely with his orchestration of a portion of the Toccata, the whole comes off with a great brilliance, and is well worth the attention of every organist. The pace of the great G-minor Fugue as recorded on disc No. 1728 will be found to be quite deliberate. It closes with a most tremendous climax quite in the characteristic Stokowski manner. No. 4286 contains very enjoyable choral singing of well-known works by the choir of Temple Church, London.

In the Columbia set No. 238, which contains two records, Sir Thomas Beecham directs the Leeds Festival Choir accompanied by the London Philharmonic Orchestra in that delightful choral music of "Prince Igor" by Borodin. If you want to enjoy some remarkable choral singing you should secure these records. Both in the women's and men's sections of the choir the tonal quality is of exceptional merit. One side of these two records is devoted to "Qui Tollis" from Mozart's Mass in C-minor. More recordings by this fine body of choristers are promised for the near future.

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Sylvestrina, for the Modern Organ

Cont. Henry Willis

• In one of his own specifications the Hon. Emerson Richards included a Sylvestrina, which could not be traced through any of the standard dictionaries or organ books. The Senator credited it to Mr. Henry Willis, the famous British builder, and Mr. Willis has given us the following valuable data:

"The name Sylvestrina is known and has been used in Germany for many years: the pipes are conical and a typical scale is 8'-C 3 1/6" at mouth, 1 1/9" at top; 4'-C, 2" at mouth, 3/4" at top. The tone is soft and gentle—this for the German stop. In one of my visits to Germany—early in 1927 to be exact—I was struck by the possibilities of the stop and designed a scale: 8'-C, 3 3/8", 4'-C, 2", at the mouth, the top being one-quarter of the mouth measurement, the conicality therefore being considerable.

"The name is, to my mind, a charming one, recalling quiet and delicious sylvan scenes. The tone does not come within the category of Diapason, flute, or string—it has a character of its own. Briefly it is of Dulciana type but of much greater tonal interest.

"The first example was placed in the Orchestral section of the Brisbane City Hall organ—a five-manual—in 1927. Since then I have used the stop freely in preference to the less interesting Dulciana. Further notable examples are on the Choir Organ at Westminster Cathedral, on the Altar Organ at St. Paul's Cathedral, and at Sheffield City Hall, etc. etc. The Sylvestrina Celeste effect is delightful."

Mr. Willis described the Sylvestrina in the following statements, in *The Rotunda*, Vol. 2, No. 1, for September 1927:

"Readers will be saying, 'But what is this Sylvestrina?' Well, it is the result of an experiment made some time back, but this is the first time it has been embodied in a scheme. A brief description may be acceptable. The scale is that of a Dulciana, but conical, the top of the pipe being a quarter of its mouth-width; it is cut up like a flute and bearded like a Viol. The tone color is quite individual; foundation tone is present, with a slight trace of the octave: the twelfth is more prominent, the tierce or seventeenth is just audible, other harmonics negligible. The effect is dreamy and mysterious. The language of the voicer who voiced the stop to the pattern C's I had prepared was not!

"Voicing of such a stop requires the greatest care, for every pipe must have the order of prominence of the upper partials locked by the beard, it being in the exact position to obtain the desired effect. I would add that by careful adjustment when voicing, the stop can have the octave locked as prominently in the tone as the fundamental, or even the tierce brought into considerable prominence at the expense of the octave and twelfth, the fundamental remaining steady! The stop has interesting possibilities. As regards its utility, it is an admirable accompanimental stop, and blends well with others. I should like the opportunity to voice a Sylvestrina Celeste and consider the effect would be most beautiful."

Our gratitude to Mr. Willis. The art of organ building is ever safe, so long as we have distinguished builders continuing to think more about pipes and tone than about elimination of pipes.

• "Dr. Bidwell's article is a welcome change from the sentimental dogmatism that has tried to make the organ over into a chilly piece of antique furniture. Congratulations on printing it."—HAROLD SCHWAB.

American Guild of Organists

Annual Convention

PITTSBURGH, JUNE 22-26

Comprehensive, Educational Program. Recitals by nationally-known Artists. Topics such as Service Psychology, Choral Problems, Improvisation, Hymnology, Pageantry, Creative Projects, Public School Music, Practical Methods in Organ Teaching, Contemporary Bach, the Science of Sound. Authoritative speakers. Four days of practical study.

SPECIAL CHORAL EVENTS:

Bach's B-Minor Mass

The Bloch Service

Reger's Cantata on "O Sacred Head"

Reduction in Railroad Rates Prior to Convention Dates.
Advertisers desiring space in the Souvenir Program should not delay.
Communications re convention should be addressed to
Herbert C. Peabody, Chairman, 4729 Ellsworth Ave., Pittsburgh.

Westminster Choir School

1936 Summer Session

FOR

Organists and Choirmasters

under the personal direction

of

John Finley Williamson

at

Berkeley, California

June 17th to July 7th

Northfield, Massachusetts

July 28th to August 17th

Address all inquiries to

Westminster Choir School

Princeton New Jersey

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

E. Power Biggs, Methuen

• Mr. Biggs' course in organ will be given July 5 to 31 on the historic Boston Music Hall organ, Methuen, Mass. The course includes individual lessons and daily sessions given to performances by students and lectures on technic, interpretation, registration, analysis, and methods of practise. Ernest M. Skinner will lecture on organ design, voicing, mechanics, and other organ-building subjects. Four recitals by Mr. Biggs on Sunday afternoons will be given. Says Mr. Biggs:

"I have always felt, from my teaching days at the R.A.M., London, that the essentials of technic, interpretation, and methods of practise can be stated in a comparatively concise form, so that once a student grasps certain main principles he has the key to working things out for himself."

A. Leslie Jacobs, Worcester

• Mr. and Mrs. Jacobs again announce the summer course in choir work, June 22 to 26, in Wesley M. E. Church, Worcester, Mass. The course will be divided into classes in voice development, conducting, rehearsals, and phonetics, with daily instruction in each subject. Details to be dealt with include: posture, breath control, development of pure tone, increasing the vocal range, recognizing and solving individual vocal problems, daily individual practise and instruction in conducting, relation of pronunciation to tone, diction, consonants and vowels, word analysis, etc. The class will be formed into a model choir as an experimental laboratory both in teaching the various subjects and in providing individual practise for the registrants. In addition there will be special features such as attendance at the rehearsals of the choirs of Wesley Church, both adult and children's, discussions of choir organization, service arrangements, etc. "A well-planned and directed choir system can hold children, adolescents, and adults in regular and enthusiastic service," says Mr. Jacobs. "In order to help the church accomplish its aims, organists must understand voices and know how to develop them; they must know diction in relation to singing; they must be able to develop average voices into a good choir."

Juilliard Summer School, New York

• Hugh Porter again heads the organ department of the summer session, July 7 to Aug. 14. In two class hours weekly the standard works of Bach, Franck, Mendelssohn, modern French composers, and others will be discussed and played by Mr. Porter and members of the class; in addition each registrant receives two individual half-hour lessons each week. To supplement the organ work there is available a wide variety of courses in affiliated subjects—voice, chorus work, conducting, instrumentation, theory, etc. Special work will be given in chanting, service-playing, hymns, and choir repertoire. The course is planned to meet the needs of beginners as well as advanced musicians. The School has a 4m Casavant, two 3m, and three 2m organs; Mr. Porter will give private and special lessons on the 4m Austin in the Second Presbyterian.

Concert Management BERNARD R. LABERGE, INC., 2 W. 46th St., N.Y.C.

POWER BIGGS

Announces

A Master Class in Organ DURING JULY

on the famous Methuen Organ, Methuen, Mass.

For details, address: BERNARD R. LABERGE, INC.

Westminster Choir School, Berkeley

• In addition to the information given on April page 135 on Dr. Williamson's course at Northfield, we record that a special summer course will be given June 17 to July 7 in Berkeley, Calif., under the personal direction of Dr. Williamson, in the First Presbyterian Church. All the expert training in voice and choir work will be carried on there as in Northfield, but the organ work will be conducted by Clarence Mader, who will give six demonstration lectures dealing with the organist's problems in denominational churches, and will be available for private lessons and coaching in service-playing etc.

Index of Current Summer Courses

• Herewith is a summary of the Summer courses advertised and described in these pages for the current season:

E. Power Biggs, organ, Methuen, Mass., July 5-31, in this issue.

Gulmant Organ School, complete courses, New York, June 9 to Aug. 14, April page 134.

Mr. and Mrs. A. Leslie Jacobs, choir-work, Worcester, Mass., June 22-26, in this issue.

Hugh Porter, organ, New York, July 7 to Aug. 14, in this issue.

R. Deane Shure, organ and tour of Washington, Washington, D. C., June 29 to July 25, April pages 135 and 138.

Frank Van Dusen, organ, piano, theory, Chicago, June 25 to Aug. 5; Wheaton, Ill., June 15 to Aug. 8; this issue.

Wellesley Conference, complete in Anglican church music, Wellesley, Mass., June 22 to July 3, April page 113.

Copyright Changes Proposed

• The senate passed the new copyright bill and late in February the house held hearings on it. The A.S.C.A.P. sent representatives to Washington to oppose the bill on the ground that it deprived composers and publishers of their rights. The chief objection seems to be that whereas in the present law the minimum copyright-infringement damage is \$250., in the proposed law the minimum is left to the discretion of the court. T.A.O. can hardly see any objection to that; can the reader? The A.S.C.A.P. reported that hotels pay from \$60. to \$1400. a year to the Society for the privilege of performing the Society's copyrighted music, theaters pay from 5c to 10c a seat annually (15,000 moving-picture theaters paid \$860,000. last year), and the broadcasting stations paid \$2,500,000.

Mary D. Wasserboehr

• Mary D. Wasserboehr, of St. John's, Versailles, Ky., for half a century, died Feb. 8. She was born in 1853 and had been active as organist and teacher until her failing sight caused her to retire a few years ago.

World's Largest Organ

Convention Hall, Atlantic City

in two back issues of *The American Organist*

May 1929: Contains complete specifications as proposed and revised (both indicated) with six plates actually bid, 7 plates. \$1.00 postpaid

August 1932: Contains full description of console as built, 12 full-page plates; tells everything an organist needs to know about that console in order to play it easily. \$1.00 postpaid

Or Both Issues \$1.75 postpaid.

The American Organist, Richmond Staten Island, New York

Buy It, Don't Rent It

Circ. Circulating Libraries

• Elsewhere in these pages is a copyright item on how much money the publishers are demanding and receiving from theaters, hotels, and broadcasting companies for the public performance of copyrighted music. The organ world thus far has not been taxed by such fees. The reasons are two: organists and choirs perform chiefly in church; the price of anthems has been kept low enough to enable every choir to constantly add to its library.

Another attempt is now being made to establish a circulating library; those who make money by this method buy a good number of anthems and then rent them to churches. The advantages of this plan are:

1. Its owners make a profit.

2. Churches can secure one new anthem each week, 52 anthems a year, at about 20% to 25% of the cost of buying them.

The disadvantages:

1. Publishers would be deprived of their profit, and thereby have no further interest in publishing new anthems; anthem composition in America would cease, for no publisher would be willing or able to publish such works.

2. Organists in planning their services would be compelled to restrict their programs to the six or eight anthems actually in hand at the moment. (Our present plan of buying and owning anthems provides hundreds of numbers to choose from, through every Sunday of the year.)

3. The Sunday services would have to be made up at least a month in advance and would thereafter never be subject to change.

4. In five years any church operating on the rental system would have already paid the bill for the ownership of from fifty to eighty anthems—but they would own not a single anthem.

5. All the time spent by the choirmaster in testing, selecting, and preparing a new anthem would be lost, to be regained only upon full payment of the rental fee all over again.

6. Organists and choristers making it a practise to carefully mark their copies of anthems—for interpretation or other purposes—would be deprived of that advantage.

7. The A.S.C.A.P. would unquestionably order an increase

in the marked price of all anthems published by reputable publishers, and the vast majority of churches (who take their services too seriously to be content with a rented repertoire) would be penalized heavily because of the actions of a small minority; and in turn the circulating-library, faced with increased purchase costs, would increase its rental fees—and we would have just one more 'vicious circle' rolling round and round.

T.A.O. calls upon its subscribers not merely to shun these rental plans but to work vigorously against them wherever they crop up.

Dickinson Festival in New York

• Dr. Clarence Dickinson will again conduct a great choral festival in Riverside Church, New York, on May 16, at 8:00 p.m., this time celebrating the 100th anniversary of the founding of Union Theological Seminary. The program will be given by the School of Sacred Music, of which Dr. Dickinson is director. A choir of about a thousand adults, from choirs of the alumni and students of the School, will sing from the chancel, and similar junior choirs of about six hundred voices will sing from the gallery. Accompaniments will be supplied by organ, trumpets, trombones, violin, cello, and harp. Hugh Porter will play the processional, Charlotte Lockwood the accompaniments, and Luis Harold Sanford the recessional. N.B.C. will broadcast the program. Choirs will come from Ohio, Pennsylvania, New Jersey, Massachusetts, Connecticut, and New York. The program:

Call to Worship, Hebrew Shofar Song
Great and Glorious, Dickinson
O Savior of the world, Palestrina
Echo Kyrie, Gabrieli
Lord have mercy, Serbian liturgy
O Lord God have mercy, di Lasso
Pharisee and Publican, Schuetz
Holy Angels singing, Russian trad.
O Savior sweet, Bach
Psalm 150, Franck
Alleluia (from "Christus"), Liszt
Light Celestial, Tchaikovsky
For all who watch, Dickinson
Hallelujah Chorus, Handel.

All the organists represented by these choirs are graduates or students of the Seminary's School of Sacred Music, and some of them are also members of the faculty. The festival will be another demonstration of what can be done with choirs (largely volunteer) when the organists have had the advantages of such thorough schooling as is available under Dr. Dickinson's direction at the School.

Cleveland A.G.O. Had Good Idea

• The March meeting devoted an hour to the study of Bach's Passacaglia, "demonstrating the principles of Guilmant and Widor." The markings Guilmant placed on his personal copy of the Passacaglia were given by Albert Riemenschneider, who conducted the hour of study, and members who had their copies with them were given opportunity to mark them accordingly.

Yale University Recitals

• H. Frank Bozian of the Yale faculty gave ten Friday afternoon recitals, Jan. 10 to March 13, devoted to 17th- and 18th-century compositions—34 Bach, 9 Buxtehude, 8 Frescobaldi, 9 Scheidt, and 4 Handel. We regret the programs were not received in time for publication in our advance-program column.

"Bach on a Bagpipe"

• "Speaking of electrotones, I heard an attempt at Bach's Toccata and Fugue in D-minor on one; I didn't think it could be done and the performance proved my surmise. As someone in the audience remarked, it sounded like 'Bach on a bagpipe,'" writes Guy Criss Simpson, of the University of Kansas.

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Scholarship Contest

• Illinois Wesleyan University will hold a scholarship contest for organ students June 9; scholarships of \$100., \$75., and \$50., will be awarded to apply toward tuition in the organ department of the School of Music; Frank B. Jordan is head of the organ department.

Three Loud Cheers

• An editorial office that is fussy about trying to use words correctly gave three loud cheers when an organ-man wrote the office for information as to where he could purchase parts for electric organs. He explained he meant electric organs, not electrotones. Of course we referred him to—alphabetically—Organ Supply Co., Reisner, and Wicks. Incidentally, how many kinds of organs can be correctly named? Here are all we can think of at the moment:

Hydraulic Organ,
Tracker Organ,
Pneumatic Organ,
Electro-Pneumatic Organ,
Electric Organ.

Organ-building and organ-playing through something like five centuries has established these definitions in Belgium, England, France, Germany, Holland, Italy, and Spain. If anyone in the organ world is still ignorant of what an organ is, we refer him to organ history as written in those seven countries over five centuries.

Garden City, L. I., N. Y.

• Maurice Garabrant gave a recital March 18 on the recently improved and enlarged organ in the Cathedral of the Incarnation.

Dr. Orlando A. Mansfield

• well known to T.A.O. readers through his news reports in former years of activities in England has announced his engagement to Ruby M. V. Henderson.

R. Deane Shure's Symphony

• entitled Circles of Washington was performed by Dr. Hans Kindler and the National Symphony April 5 in Washington, on the annual request program; the symphony scored second place among requests, with 588 votes. It was originally played by the orchestra Nov. 17, 1935. Mr. Shure's second symphony has now been completed and is to be performed next season.

Radio Pay Goes Up

• Less work for more money is the net result of the new contract of musicians and broadcasters. The new schedule: \$140. weekly for musicians in commercial and sustaining programs; \$100. for those on sustaining programs; "house musicians employed on the seventh day of the week under the new contract will receive \$30. for their services, outside men receiving \$25. for the extra day." Copyists are to get \$65. a week and arrangers \$100. or \$115. Any organists want to change jobs?

Yon Pupils' Recitals

• The first of a series of recitals by pupils of Pietro A. Yon in Mr. Yon's studios in Carnegie Hall, New York, was given March 26 by Mary Webb Alyea.

Starting Right

• D. A. Hirschler of the College of Emporia presented one of his star pupils, Thelma Pyle, in her senior graduation recital March 26, played from memory, as a candidate for the Mus.Bac. degree.

Always Going Up

• "Despite the continued business and industrial improvement of the past year, a survey of the relief situation in New York City shows that federal, state, and city tax-payers are supporting about 25% more persons at a cost of about 50% more than before the W.P.A. went into effect," says a signed article on the front page of the New York Times. And do you still think government in America today is honest?

Fuller Maitland

• author and music critic died in London March 30 at the age of 79.

Sandor Harmati

• composer and conductor died in Flemington, N. J., April 4 at the age of 43. He was born in Budapest, won the Pulitzer prize in 1922, conducted the Westchester County Festival several years, and was professor of music at Bard College, Annandale, N. Y.

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EVENTS FORECAST

for the coming month

May Events

• Everywhere: May 3 to 9, music-week.

Ann Arbor, Mich.: 13 to 16, May Festival, seven famous vocalists, one violinist, pianist, and organist; Verdi's "Requiem," Elgar's "Caractacus," Pierne's "Children at Bethlehem."

Baltimore, Md.: 17, afternoon, Parker's "Hora Novissima" in Brown Memorial Church; Virgil Fox organist, W. Richard Weagley director.

Bethlehem, Pa.: 22 and 23, afternoons and evenings, annual Bach Festival.

New York: 2, afternoon, Carl F. Mueller's choirs in a program of unaccompanied music sung from memory, Wanamaker Auditorium.

Do.: 8, 8:15, Virgil Fox recital to paid-admission audience in Carnegie Hall.

Do.: 16, Dr. Clarence Dickinson directs second choral festival of the School

of Sacred Music, in Riverside Church; program elsewhere in this issue.

Do.: 21, 8:15, Robert Griswold recital, Second Presbyterian; pupil of Hugh Porter.

Philadelphia: 26, afternoon, Hugh McAmis recital, N. E. Manual Training Highschool.

Providence, R. I.: 4, Hugh McAmis recital, Brown University.

Reading, Pa.: 10 to 13, annual convention of the P.A.O.

West Point, N. Y.: 10, 3:00, Frederick C. Mayer recital, Cadet Chapel, in a program to include Bach's Sonata 4, Widor's Lauda Sion, and Dupré's Carillon.

June and July

• Berea, Ohio: June 11 and 12, afternoon and evenings, fourth Bach Festival, Baldwin-Wallace College—choral music, chamber music, "B-Minor Mass," music for organ, violin, etc.

Dallas, Tex.: June 6, folk-festival as part of Texas Centennial.

Evanston, Ill.: July 16, evening, Palmer Christian recital, St. Luke's.

Pittsburgh, Pa.: June 22 to 26, annual A.G.O. convention; further details elsewhere in these pages.

England, Haslemere, Surrey: July 20 to Aug. 1, 12th festival of music from the middle-ages to the 18th century, played on the Arnold Dolmetsch instruments of that period.

Kilgen Contracts

• Cumberland, Ind.: St. John's Reformed has ordered a 2m for spring delivery; the organ, entirely expressive with straight manual divisions, will be housed behind an artistic case.

Fort Wayne, Ind.: Trinity Lutheran has ordered a 2m for May installation. This is the third Kilgen for Fort Wayne in one year, the largest being the 3m of some fifty stops for St. Mary's R. C.

Radio station WKY, Oklahoma City, dedicated its 4m Kilgen April 13 in Skirvin Tower Hotel, with special organ programs on four occasions that day. The instrument is entirely expressive, with movable console. Programs of legitimate and popular music are planned for later announcement. Photo of the console and studio will be found elsewhere in these pages.

Small Portable Moller

• M. P. Moller Inc. has marketed a 2-18 studio organ built on three registers; it is portable, entirely expressive, and is being marketed in New York City by the Baldwin Piano Co. "priced \$1395. f.o.b. factory," with three-year payment plan. Thus one more builder enters the market with an organ of three colors selling at less than the installation cost of the one-color electrotone. Details in a later issue.

Bidwell Lectures

• During Lent Dr. Marshall Bidwell supplemented his regular Sunday recitals by six Saturday evening lectures on Saint-Saens, Schubert, Elizabethan music, Bach and the Lutheran chorale, the "B-Minor Mass," and Wagner's "Parsifal." For the 2982nd recital in Carnegie Music Hall Dr. Bidwell included a manuscript transcription by Dr. Charles N. Boyd of Haydn's Symphony No. 88.

Van Dusen Activities

• Alfhild Hvass, Van Dusen pupil, won the March 16 contest of the Van Dusen Club, first division; Erwin H. Miller, Eigenschenk pupil, won the March 23 scholarship, second division; and Mario Salvador, Van Dusen pupil, won the third. Mr. Van Dusen presented Mr. Edward Eigenschenk March 29 in a recital in Elmhurst College, and March 30 the Van Dusen Club presented him in recital in Kimball Hall, Chicago. Five scholarship-winning members of the Club gave an organ concert April 21 in Grace P. E., Chicago.

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PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

- ... Robert Leech BEDELL
- ... Museum of Art, Brooklyn
- ... May 3, 2:30
- Bedell, *Fantasia Deck Thyself Out*
-vs, *Crystal Pool Reflections*
- Bach, *Fugue Em*
- Tchaikowsky, *Chanson Triste*
- Rachmaninoff, *Prelude Csm*
- Gluck, *Orfeo: Andante*
- Schubert, *Marche Militaire*
- ... May 10, 2:30
- Liszt, *Ad Nos Ad Salutarem*
- Vivaldi, *Largo*
- Bach, *Pedal Exercitium Gm*
- Wagner, *Dreams*
- Schubert, *Rosamond Ballet Music*
- Cui, *Oriental*
- Borowski-j, *Adoration*
- Meyerbeer, *Coronation March*
- ... May 17, 2:30
- Handel, *Prelude Fm*
- Bedell-vs, *Cantilena Bm*
- Wagner, *Meistersinger March*
- Beethoven, *Moonlight Adagio*
- Lulli, *Rigaudon*
- Schubert, *Ave Maria*
- Von Suppe, *Morning Noon Night*
- ... May 24, 2:30
- Liszt, *Bach Fantasia*
- Franck, *Prelude Bm*
- Boellmann, *Minuet Gothique*
- Tchaikowsky, *Sym. 6: Andante Cant.*
- Handel, *Bouree*
- Trad., *Londonderry Air*
- Wagner, *Rienzi March*
- ... May 31, 2:30
- Reger, *Toccata Dm*
- Bedell-ms., *Legende*
- Handel, *Largo*
- Bach, *Art Thou with me*
- Rogers, *March Ef*
- Beethoven, *Minuet G*
- Von Suppe, *Overture*
- This is the last recital until October.
- ... Palmer CHRISTIAN
- ... University of Michigan
- ... May 3, 4:15, *Bach Program*
- Toccata and Fugue Dm
- Awake the voice is calling
- These are the holy ten commandments
- I cry to Thee
- Concerto G
- Toccata-Adagio-Fugue C
- Drama per Musica: March
- Cantata Gottes Zeit: Sonatina
- Passacaglia
- ... Dudley Warner FITCH
- ... St. Paul's Cathedral, Los Angeles
- ... May 2, 3:00, *Children's Program*
- Handel, *Cuckoo and Nightingale*
- Mozart, *Minuet 5*
- Trad., *Prologue de Jesus Pastorale*
- Stoughton, In India: *Grove of Palms*
- Handel, *Water Music: Hornpipe*
- Stanley, *Tune for Flutes*
- Grainger, *Children's March*
- Wheeldon, *Cantilene*
- Boex, *Marche Champetre*
- Trad., *Londonderry Air*
- Rogers, *Grand Chorus*
- ... Dr. Charles HEINROTH
- ... City College, New York
- ... May 3, 4:00
- Mendelssohn, *Midsummer Night's Dream*
- Tchaikowsky, *Sym. 5: Andante*
- Paderewski, *Minuet*
- Merkel, *Sonata Dm*
- Williams, *Rhosymedre Prelude*
- Franck, *Fimale Bf*
- ... May 10, 4:00
- Bach, *Toccata and Fugue Dm*
- Mozart, *Andante*
- Macfarlane, *Spring Song*

- Grieg, *Peer Gynt Suite 1*
- Delius, *First Cuckoo in Spring*
- Bartlett, *Toccata E*

These are the final programs of the current season.

- ... Frank B. JORDAN
- ... First M. E., Streator, Ill.
- ... May 6, 8:00, *Dedicatory*

- Bach, *Minuet*
- Jesu joy of man's
- Handel, *Con. 4: Allegro*
- McAmis, *Dreams*
- Stamitz, *Andante*
- Seely, *Arabesque*
- Wesley, *Gavotte*
- Dunham, *Scherzo G*
- Poister, *Cradle Song*
- Widor, *5: Allegro Vivace*

Mr. Jordan was the church's consultant in the specifications.

- ... Edwin Arthur KRAFT
- ... Trinity Cathedral, Cleveland
- ... May 4, 8:15
- Rheinberger, *Son. Am: Mvt. 1*
- Delius, *First Cuckoo in Spring*
- Candlyn, *Passacaglia*
- Widor, *8: Finale*

Edmundson, *Modum Antiquum:*

- Cortege and Fanfare
- Broughton, *Toujours Serieuse*
- Dethier-j, *Prelude Em*
- Hollins, *Scherzo*
- Swinnen, *Sunshine Toccata*
- ... Lake Erie College, Painesville
- ... May 6, 8:15
- Bach, *Toccata and Fugue Dm*
- Edmundson, *Pax Vobiscum*
- Widor, *5: Allegro Cantabile*
- Saint-Saens, *Prelude E*
- DeLamarter, *Carillon*
- De Boeck, *Allegro Con Fuoco*
- Hollins, *Scherzo*
- Edmundson, *Cortege and Fanfare*
- Arensky, *Barcarolle*
- Swinnen, *Sunshine Toccata*
- ... Claude L. MURPHREE
- ... University of Florida
- ... May 10, 4:00, *Organ-Piano*
- Mozart's *Concerto Ef*
- Beethoven's *Concerto C*
- MacDowell's *Concerto Dm*

Three pupils will play the piano parts, Mr. Murphree the organ.

- ... May 24, 4:00
- Ivanov, *Procession of Sardar*
- Dvorak, *Indian Canzonetta*
- Gounod, *Faust Ballet Music*
- Schumann, *Romance*
- Lucke, *Allegretto*
- Miller, *O Zion*
- Poldini, *Waltzing Doll*
- Chopin, *Nocturne Fm*
- Saint-Saens, *Minuet F*
- Albeniz, *Tango*
- Liszt, *Ad Nos*
- ... Albert RIEMENSCHNEIDER
- ... Baldwin-Wallace, Berea, Ohio
- ... May 3, 4:00

- Bach, *Prelude and Fugue Ef*
- Comest Thou Jesu
- Mendelssohn's *Sonata 4*
- Reger, 5 short Choralpreludes
- Dupre, *Magnificat:*

Adoration, Final.

This is the last recital of the season.

- ... C. Albert SCHOLIN
- ... KMOX, 1090 kc., 50,000 w.
- ... May 4, 10:45 p.m., c.s.t.
- Arcadelt, *Ave Maria*
- Buxtehude, *Prel-Fugue-Chaconne*
- Frescobaldi, *l'Elevation Toccata*
- ... May 11, 10:45 p.m., c.s.t.
- Russell-j, *Bells of St. Anne*

- Hanson, *Vermeland*
- Federlein-j, *Legend*
- ... May 18, 10:45 p.m., c.s.t.
- Tchaikowsky, *Op. 11: Andante Cant.*
- Russell, *Int. and Fugato*

These are Mr. Scholin's last broadcasts for the season.

- ... Melville SMITH
- ... Museum of Art, Cleveland
- ... May 3, 10, 17, 24, 31, 5:15

- Bach, *Prelude D*
- Williams, *Rhosymedre*
- Wood, *Psalm 91*

- Franck, *Pastorale*
- Vierne, *1: Finale*
- ... May 6, 8:15, *Portative Program*

- Walter, *Jesu Meine Freude*
- Gibbons, *Fantasia*
- Frescobaldi, *Fugue Gm*

- "Pie Jesu," *Boulanger*
- Corelli's *Concerto Gross*
- "Widerstehe doch," *Bach*

Handel's *Concerto Dm*

The contralto solo, with portative and strings accompanying, will be repeated after the Corelli. Portative and quartet of strings will play the Corelli, Bach, and Handel.

- ... Leslie P. SPELMAN
- ... Meredith College, Raleigh, N. C.
- ... May 3, afternoon

- Marcello, *Psalm 19*
- Gluck, *Orpheus: Air*

- Martini, *Gavotte*
- Schumann, *Sketch C*

- Bach, 3 *choralpreludes*
- Smith, *Caprice*

- Saint-Saens, *Nightingale and Rose*
- Marsh, *Young Girl in Wind*

Bonnet, *Song Without Words*

Rhapsodie Catalane

- ... Julian R. WILLIAMS
- ... St. Stephen's, Sewickley, Pa.

... May 13, 8:15, *Bach Program*

Toccata Dm

Jesu joy of man's desiring

Sonata 1: *Allegro*

Prelude Em

Waters of Babylon

Fugue a la Gigue

Sicilienne

Have mercy upon me O God

Concerto 1

... May 20, 8:15, *American Program*

Verrees, St. Anne Choralprelude

Noble, Aldernach Choralprelude

Jepson, *Pantomime*

Clokey, *Cathedral Prelude*

Edmundson, *Quiétude du Soir*

Apostolic Symphony

Winter Sun

Toccata on 17th Century Theme

PAST PROGRAMS

of Special Content

- ... Ernest DOUGLAS
- ... St. Matthias, Los Angeles
- ... *Organ-Piano Musicale*

Magnificat Am, Douglas

Yea tho' I walk, Sullivan

Omnipotence, Schubert

Bach, *Aus der Tiefe*

MacDowell, A. D. 1620

Wagner, *Meistersinger Pre.*

Widor, *Serenade*

Mendelssohn, *On Wings of Song*

Bach, *Fugue C*

The program is not clear on the point but we believe all instrumental numbers were arranged for organ-piano duet.

- ... Dr. & Mrs. Wm. H. BARNES
- ... University of Redlands
- ... *Organ-Piano Program*

Brahms, *Variations on Haydn Theme*

Arensky, *Le Reveur*

Schumann, *Sym. 4: Romance; Scherzo.*

Schrott, *Andante Cantabile*
 Bach, *Mortify us by Thy Grace*
 Franck, *Prelude-Chorale-Finale*
 Griffes, *Lake at Evening*
 Clokey, *Sym. Piece: Intermezzo*
 Liszt, *Les Preludes*

Dr. and Mrs. Barnes gave a similar program in the University of Arizona, preluding it with Sibelius' *Finlandia* and rearranging the order of the other numbers.

...*E. Power BIGGS
 ...*Programs on Tour*
 ...University of Chicago
 Handel, *Concerto F*
 Dupre, 4 short Choralpreludes
 Bach, *Passacaglia*
 Schumann, *Sketch Df*

Canon Bm
 Liszt, *Ad Nos Ad Salutarem*
 Karg-Elert, *Reed-Grown Waters*
 Sowerby, 1: *Mvt. 2*
 Franck, *Prelude Bm*
 Saint-Saens, *Fantasia Ef*
 Dupre, *Prelude and Fugue Gm*
 ...Highschool, Hollywood, Calif.
 Handel, *Concerto F*
 Bach, *Jesu joy of man's*
 Haydn, *Air and Variations*
 Diggle, *Toccata Jubilant*
 Wesley, *Gavotte*

Bach, *Toccata and Fugue Dm*
 Mendelssohn, *Spinning Song*
 Schumann, *Sketch Df*
 Widor, 5: *Toccata*
 ...Claremont Colleges
 Handel, *Concerto F*
 Bach, *Jesu joy of man's*
 Toccata and Fugue Dm
 Haydn, *Air and Variations*
 Liszt, *Ad Nos Ad Salutarem*
 Dupre, *Prelude and Fugue Gm*
 Schumann, *Sketch Df*
 Mendelssohn, *Spinning Song*
 Clokey, *Canyon Walls*
 Wesley, *Air and Gavotte*
 Saint-Saens, *Fantasia Ef*
 Widor, 5: *Toccata*

...*Palmer CHRISTIAN
 ...University of Michigan
 Buxtehude, *Prel.-Fugue-Chaconne*
 Corelli, *Prelude*
 Stamitz, *Andante*
 Jepson's *Third Sonata*
 Gigout, *Scherzo*
 Schmitt, *Prelude*

Vieme, 1: *Finale*
 This program marked Mr. Christian's first presentation of the Jepson Sonata to university audiences.

...*Alexander SCHREINER
 ...University of California
 ...*Bach Program*

Sonata 1

Fantasia and Fugue Gm
 Two choralpreludes
 Prelude and Fugue G
 Air for G-String

Toccata F

Mr. Schreiner gives recitals every Sunday at 4:00, and on Tuesdays and Fridays at 12:00.


SERVICE PROGRAMS

...Dr. Clarence DICKINSON
 ...*Brick Presbyterian, New York
 *Haydn, *Allegro Moderato*
 Holy Lord God, Haydn
 O Savior of the world, Moore
 Nichelmann, *Largo*
 **Williams, *Rhosymedre Prelude*

And did those feet, Parry
 Lord of hosts, Dickinson
 I vow to thee, Merrill
 O Savior sweet, Bach
 Bach, *Air D*
 *Elgar, *Allegro Maestoso*
 Light of the world, Elgar
 O Savior I have naught, Gale
 Noble, *Allegro*
 **Elgar, *Andante Expressivo*
 Seek Him that maketh, Elgar
 He shall have dominion, Dickinson
 O wisdom, Noble
 Day by day, Somervell
 Wolstenholme, *Andantino*
 *Karg-Elert, *Now Thank we All*
 Now praise we, Bach
 God of our fathers, DeKoven
 Wesley, *Choral Song*
 **Elgar, *Allegretto*
 Light out of darkness, Elgar
 Turn Thee again, ar. Sullivan
 Dark brooded fear, Franck
 I bind my heart, Parr
 Torjussen, *Song of Dawn*
 *Boellmann, *Chorale and Prayer*
 To Thee O Lord, Rachmaninoff
 The Heart Worships, Holst
 Lord what a change within, Merrill
 Marcello, *Psalm 12*
 **Pierre, *In the Cathedral*
 Lord is in His temple, Husson
 Come let us worship, Mercherle
 All ye who wander, Dunn
 Lord bless you, Husson
 Widor, *Andantino*

...*Service of Ordination*
 Bossi, *Dedication*
 Great and glorious, Dickinson
 Bow down Thine ear, trad. Hebrew
 How lovely, Mendelssohn
 Now may the light, Barraclough
 Guilman, *Prayer*
 ...*Complete Morning Service*
 Wolstenholme, *Handel Sonata*
 O Lord God of Hosts, Gaul
 Doxology, *Sentences, Invocation, Confession (minister and people)*,
 Lord's Prayer, Psalter, Gloria,
 Scripture, Hymn, Prayer, Off.
 Dear land of hope, Elgar
 Hymn, Sermon, Hymn, Prayer, Benediction,
 Choral Amen.

Jenks, *Mount Vernon*
 ...*Complete Evening Service*
 Vierne, *Benediction*
 Dayspring of eternity, Wichmann
 Blessing, Hymn, Gospel.
 Hear O Lord, Ferguson
 Prayer, Lord's Prayer, Off.
 Behold the Master, Hammond
 Scripture, Hymn, Sermon.
 O Maker of the deep, Tufts
 Prayer, Benediction, Choral Amen.
 Bach, *Sonatina*

...Dr. Ray HASTINGS
 ...**Temple Baptist, Los Angeles*

...*Complete Morning Service*

Fisher, *In Church*
 MacDowell, *Trysting Place*
 Hymn, *Invocation, Prayer (minister and congregation)*, Hymn, *Responsive Reading*.
 I am Alpha, Stainer
 Scripture, *Prayer*.

I know that my Redeemer, Handel
 Off. 91st Psalm, MacDermid

Hymn, Sermon, Hymn.

Rinck, *Fugue C*

...*Complete Evening Service*

Hastings, *Prelude Solennelle*

Schubert, *Who is Sylvia*

Mascagni, *Cavalleria Intermezzo*

Massenet, *Elegy*

Dubois, *Fanfare*

Hymn (young people's chorus).

Hymn, *Trio, Hymn (all by choir of young people)*, two Hymns, Scripture, Prayer.

I know that my Redeemer, Handel
 Lord is my strength, Rogers
 Off. I'll be somewhere, Folksong
 Sermon.
 God's Tomorrow, Ackley
 Hymn.
 Bach, *Holy God we praise*

The morning service is broadcast by KNX; evening service is a popular song-service. The Ackley duet was "sung during sermon."

...Dr. Francis HEMMINGTON
 ...*Pilgrim Cong., Oak Park, Ill.
 ...*Complete Morning Service*
 Mendelssohn, *Allegretto, Adagio, Andante, Doxology, Call to Worship (min. and cong.), Prayer (cong.)*, Hymn, Children's Sermon.
 Hear my prayer, Mendelssohn
 Scripture, Prayer
 Cast thy burden, Mendelssohn
 Hymn, Offering.
 O for the wings, Mendelssohn
 Sermon, Benediction, Response, Silent Prayer.
 Mendelssohn, Son. 3: *Finale*
 ...Hamlin HUNT
 ...Plymouth Church, Minneapolis
 ...*Franck Evening Musicales*
 Chorale Am
 "Psalm 150"
 q. "Lord we implore Thee"
 s. "Fourth Beatitude"
 off. Allegretto non Troppo
 "O Lord most holy"
 "First Beatitude"

...Dr. Carl MCKINLEY
 ...*Old South, Boston
 *Widor, 1: *Allegretto*
 Benedicite, Whitehead
 O Savior sweet, Bach
 McKinley, *Fantasy on Amsterdam*
 **Noble, *Stracathro Prelude*
 Glory and worship, Purcell
 Thy bonds O Son of God, Bach
 Lord for Thy tender, Farrant
 Karg-Elert, *Pastel*

...Herman F. SIEWERT
 ...Knowles Chapel, Rollins College
 ...*Complete Morning Bach Service*
 Prelude Em
 Hymn, *Invocation, Lord's Prayer (chanted), Litany (min. and cong.), Silence, Blessing Glory Wisdom*
 Off. "Humble us by Thy goodness"
 Doxology, Reading of a Poem.
 "Grant me true courage"
 Scripture, Hymn, Sermon, Recessional, Benediction, Amen.

Fugue Em
 ...*Complete Evening Bach Musicales*
 Toccata and Fugue Dm
 v. Son. C: *Adagio*
 v. Air for G-String
 "O Jesu sweet"
 vc. Bouree, Sarabande, Arioso.
 v. Largo
 "Ave Maria"
 Passacaglia

These services were given at 9:45 and 5:00; at 8:15 the College presented a Bach choral concert—"St. Matthew" selections and the "Magnificat." Choir of 50 (16-14-9-11) augmented by 23 additional voices.

Yon Oratorio, May 10

Pietro A. Yon's "Triumph of St. Patrick" will be sung in St. Patrick's Cathedral, New York, May 10, 8:00 p.m., by the Arion Singing Society of 300 voices and the Cathedral choir of 120, with Mr. Yon at the main organ and his assistant playing the chancel instrument. Martinelli will be chief soloist.

Mr. Norman Landis

• The Presbyterian Church, Flemington, N. J., on March 15 celebrated the completion of forty years' service by Mr. Norman Landis as organist, in a program of Mr. Landis' compositions:

Arioso*"Hail gladdening light"***Romance***"Sun of my soul"***The Mountains***"As it began to dawn"*

Mr. Landis was born May 29, 1873, in Carlisle, Pa., graduated from Dickinson College with the A.B. degree in 1894 and won his A.M. in 1897. He studied organ with R. Huntington Woodman, theory with Harry Rowe Shelley and Dudley Buck. His first position was with St. John's Episcopal, Carlisle, in 1891, followed by the First Presbyterian and, after study in New York, by his present church to which he was appointed in 1896.

The organ is a 3-37 Austin installed in 1913 and he has a volunteer chorus of 36 and children's choir of 27, with six solo voices.

In manuscript he has some 40 organ compositions, 18 anthems, and a cantata. In addition to his church work he teaches organ, piano, theory, and is one of two partners in a local insurance business. He married Katherine Brokaw Ramsey in 1904 and has two children, both active in his choir, the one 'pinch hitting' occasionally as bass soloist.

His church elected him an elder in 1914 and clerk of the session in 1922. The local newspaper gave him an editorial and full-column report prior to the celebration and followed with three other items after the affair. The choir celebrated its choirmaster in a comic 'broadcast' when one of the choristers spoke of his 46 years with the choir.

Dr. Clarence Dickinson

• gave his eighth annual recital in the First M. E., Bridgeport, Conn., April 5.

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• Dr. Frederic T. Egner, London, Ont., owner of a Wicks residence organ and now Wicks representative in Canada, calls attention to the Wicks action that enabled him to install Chimes in his residence, apart from the organ. No wind is needed for the Chimes and they are equipped with their own case and an action that permits loud and soft effects. Dr. Egner installed his Wicks last July and is now "having perfect satisfaction practising at home whenever I wish." His recitals in Cronyn Memorial are given fortnightly through the season, verbal comments at the recital taking the place of printed program notes.

Music Educators in New York

• The Music Educators National Conference was held in New York City, March 29 to April 3, devoted largely to problems of music education in the public schools, dealing with subjects of interest to teachers and music supervisors. Among the features were, in chronological order: a service in Temple Emanu-El; talk on music education in the churches, by Olaf C. Christiansen; organ literature for the church service, Bruce Davis of Oberlin Conservatory; expanding horizon of church music, Cecil M. Smith; choral music appreciation on the air, Dr. John Finley Williamson of Westminster Choir School.

Registration Bureau

• Any organist in the Metropolitan district in need of a competent substitute for any of the summer months is requested write T.A.O.'s registration bureau. Our service exists merely to assist T.A.O. readers; no costs or fees of any kind are involved.

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**A.G.O. Convention Program**

• The Guild's annual convention will be held this year in Pittsburgh, Pa., June 23 and 26. Just as Los Angeles prefers that we don't mention earthquakes, so does Pittsburgh prefer no mention of floods; but since Pittsburgh and floods go together in the popular mind we put them together here long enough to say that so far as the convention is concerned, there was no flood in Pittsburgh. No damage was done to any of the organs or buildings featured in convention activities, and no changes in plans have been made in any particular. The convention goes on.

At the present writing we merely record that among the players will be, in chronological order, Dr. Marshall Bidwell, Dr. Francis Snow, Claude L. Murphree, Winslow Cheney, and, it is hoped, distinguished visitors from England and France. Speakers include, similarly: Dr. Charles N. Boyd, Dr. Dayton C. Miller, Dr. Wm. C. Covert, Albert Riemenschneider, Dr. Caspar P. Koch, Stanley Avery. Other events: the Bloch "Service," directed by Dr. Harvey Gaul; Mendelssohn Choir concert; Reger's "O Sacred Head"; and the Saudek Orchestra. The full program, if available in time, will be given in our June issue.

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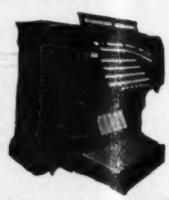
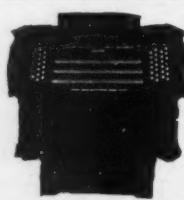
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H. Leroy Baumgartner

• American composer, on faculty of Yale University School of music, teaching harmony, counterpoint, dictation, and composition; and until very recently, organist of United Church, New Haven, where he had a chorus of a dozen voices and a 3-63 Hall organ built to his specifications in 1928.

He was born Aug. 6, 1891, in Rochester, Ind., finished grammar school in Elkhart, Ind., and graduated from Indianapolis Conservatory in 1912 with the artists-diploma in piano, and from Yale University in 1916 with the Mus. Bac. degree.

His first organ position was in 1909 with the First Evangelical, Indianapolis, followed by the Central Christian there, then the First M. E., New Haven, 1914; Independent Presbyterian, Savannah, Ga., 1916; Presbyterian, Summit, N. J., 1919; First Baptist, New Haven, 1921, and finally to his present church the next year. He was appointed to the Yale faculty in 1919.

His organ teachers were three local organists in Indianapolis, and then Harry B. Jepson of Yale; theory, D. S. Smith and Horatio Parker. As a youngster he tinkered with printing, with an office in his own home, and later spent a short time in a newspaper office. He married Evelyn Dillon Mar in 1930 and they have three children, all 'active in music' of the kind best described (more or less facetiously by Prof. Baumgartner) as of the tone-cluster variety produced by infant fists permitted to strike unoffending piano keyboards.

His hobby, for which he is known to T.A.O. readers through many contributions in earlier years, is organ design, and about a dozen

instruments have been built to his ideas, including the one he now plays (see T.A.O. for February and August, 1929). If anyone is interested in his chief sport, he says it's mowing the lawn and his recreation is sifting ashes, but it's



just as well not to accept that on its face value; Yale professors must be trivial now and then.

Speaking of trivial things, he won \$100. for a symphonic first-movement, performed in New Haven in June, 1916. If you give him half a chance he'll talk you to death on organ-building. He's writing a book on harmony and expects to have it completed in four years; it has already been in the testing process in his harmony classes in Yale. There is nothing trivial about his ability to devote himself unsparingly to the details of anything he undertakes.

Published organ works:
Allegro Marcato (1911, uw. 50c)
Berceuse (1913, uw. 50c)
Easter Morning (1912, uw. 60c)
Idyll (1922, h. 75c)
Solemn Procession (1921, h. 75c)

Easter Morning has sold best; as to the Composer's preference: "I am not very proud of any of them." Which reminds us that some men

are much too conscientious. In manuscript he has a song cycle of four church vocal solos that are of sterling quality. Among his published anthems is one of our finest Easter works—"Say not that Christ is dead" (Ditson, 1928, 12c; 10 pages and amply difficult) an anthem that every competent choir should sing.

For orchestra and organ Mr. Baumgartner has two works that have been given public performance:

Concert Piece, first performed at Yale University, Dec. 7, 1930, and again at the Guild convention in Boston, June 20, 1932, Frank H. Bozyan organist;

Prelude on Verses from the 63rd Psalm, first performed at the Guild convention in Rochester, N. Y., June 26, 1934, and later at Yale University, Feb. 17, 1935; Thomas H. Webber, organist for both performances.

Prize for Symphonic Music

• Philharmonic-Symphony Society, New York, announces prizes of \$1000. and \$500. for works for orchestra. The larger work must be from twenty minutes to full symphony length, the shorter should be from ten to twenty minutes. Any form may be used; the works must never have been published nor publicly performed. Closing dates: Oct. 1 for shorter, Jan. 1 for larger work. Open to native composers. Full data from the Society, c/o Carnegie Hall, New York.

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Alexander Glazounoff

• died March 21 in Paris where he had lived for the past five years. He was born Aug. 10, 1865, in St. Petersburg. His first symphony was performed in 1884 in Weimar; in 1889 he conducted his second symphony in a program of his own works in Paris; his Columbia March, composed in 1893 for the Chicago world's fair, was conducted there by Theodore Thomas. He came to America in 1929 and made his American debut in the Metropolitan, New York, in a program of his own compositions on Dec. 3. "In his later days," says Musical America, "he was considered reactionary, as he resisted all futuristic and ultramodern movements."

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• A second-hand copy of Audsley's *Organ of the Twentieth Century*, in fine condition, is available.

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• Bach's "God's time is best" was given March 29 by Dr. Harold Vincent Milligan, Riverside Church, New York.

Bach's "St. Matthew Passion," by Dr. Wm. C. Carl, First Presbyterian, New York, April 5, with augmented choir of 60, Brooklyn Grace Church boychoir assisting, Everett Tutchings organist, Dr. Carl directing;

—also by Dr. Dickinson, March 29, Brick Presbyterian, New York.

Dickinson's "The Redeemer," by W. Frederic Miller, April 12, First Presbyterian, Warren, Ohio.

Dubois' "Seven Last Words," by Charlotte Lockwood, April 10, Crescent Avenue Presbyterian, Plainfield, N. J.

Handel's "Messiah," by Dr. Carl, April 12.

Haydn's "Creation," by Dr. Carl, April 26.

Maunder's "Olivet to Calvary," by Kate Elizabeth Fox, St. Luke's M. E., Newark, N. J.;

—and by Wallace D. Heaton, April 9, Chambers Memorial Presbyterian, Rutledge, Pa.

Stainer's "Crucifixion," by Kate Elizabeth Fox, March 29, Presbyterian Church, Morris Plains, N. J.

Coleridge-Taylor's "Atonement," March 22, by Dr. Dickinson.

N. Lindsay Norden List

• N. Lindsay Norden of Philadelphia presented the following choral works as his major programs with the Brahms Chorus of Philadelphia since 1926 and the Reading Choral since 1930: Bach, Christmas Oratorio

Mass in B-Minor

St. Matthew Passion

St. John Passion

Easter Oratorio

Magnificat

Bide with us

Brahms, Four Serious Songs

Requiem

Rhapsody

Song of Destiny

Ave Maria

Triumphlied

Beethoven, Missa Solemnis

Gounod, Redemption

Hadley, Mytil in Arcadia

Handel, Messiah

Mendelssohn, Elijah

Hymn of Praise

Norden, Thanatopsis

Benedictus

Saint-Saens, Samson and Delilah

Heavens declare

Verdi, Requiem

Te Deum

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• Rangertone Inc. is installing a set of Maj. Ranger's highly-developed antiphonal amplifiers in St. Teresa's R. C., Woodside, N. Y.

Further Cooperation

• Tornadoes in the southeastern states furnished further cooperative effort to a nation that two years ago launched its program of destroying crops and flocks on the theory that less work in producing fewer products to be sold at higher price was the right policy. Since then Nature has cooperated grandly in the destruction processes. Do we still like it? Answers will be recorded in November.

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P.A.O. Convention

• The annual convention of the Pennsylvania Association of Organists will be held in Reading, May 10-13. At the present writing (April 25, a week past our closing-date) the only facts available are:

May 10: Music is supposed to be given special attention in all morning

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services and hymns are to be featured in the evening.

May 11: Events will include recital by guest organist.

May 12: A lecture on choirmastership, organ demonstration, two programs by guest organists, social hour, concert by highschool students.

May 13: Two recitals, organ pilgrimage, concert by choir of men's voices.

We regret very much that the full program of this very live and liberty-loving organization's convention is not available.

The "Hallelujah Chorus"

• During Holy Week the famous Handel chorus was sung over the radio. All those familiar with the attitude of the Catholic Church, that no such music may be sung during Lent, were more or less disturbed by the inappropriateness of singing the "Hallelujah Chorus" in the midst of the days of the greatest suffering of the founder of Christianity. Even if you are in a denominational church, why not see to it that such music of rejoicing is not sung in your church during Lent, certainly not during Holy Week?

Flemington Choirs, May 15

• Graduation night for the Flemington Children's Choirs will be May 15, creed service May 3, prize night May 8.

Vacation Exchange Wanted

• A T.A.O. reader wants to exchange church position with another organist during July or August. He has a church in a Chicago suburb and will place his apartment at the organist's disposal if such arrangement can be exchanged. Write Myron P. Boehm, 15 S. Spring St., La Grange, Ill.

Woodbury, N. J., May 4

• Isabel D. Ferris of Wilson College will give a recital in the Presbyterian Church; hour not named.

Correction & Sermon

• April page 132 said Mr. Egner had been in the baking business for 35 years whereas he had not been in the baking business even 35 seconds; banking was meant, and indicated elsewhere in the article.

Sermon: It is increasingly distressing to work so hard to make a fine-looking and accurate magazine, only to ruin it with errors each month because we foolishly try to accommodate these persist-

ent, pestiferous, annoying last-minute rushers who never in the world will do their jobs on time but will delay, linger, and wait, and then ask us to make up the days and weeks they've lost. From now on this magazine will close on schedule so far as the text pages are concerned. Errors cannot be eliminated from the printed page until that happy day when we can go into at least one church in the world somewhere and hear a complete service in which neither organist nor choir strikes a wrong note, handles a phrase-end, syllable, breath, or other detail imperfectly.

In the present case, Mr. Egner who had his data in our possession several weeks in advance had to be penalized because an editorial staff allowed itself to be forced into a rush-work jamb and accordingly did not have time for proper third proof-reading.

Harold Schwab

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